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JUDAS MACCABÆUS

NOVELLO



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HANDEL'S

Oratorio,

JUDAS MACCABÆUS,

Composed in the Year 1746,

IN VOCAL SCORE,

With a Separate Accompaniment for the

Organ or Piano Forte,

BY

VINCENT NOVELLO.

Ent. Sta. Hall.

Price 12/6

London

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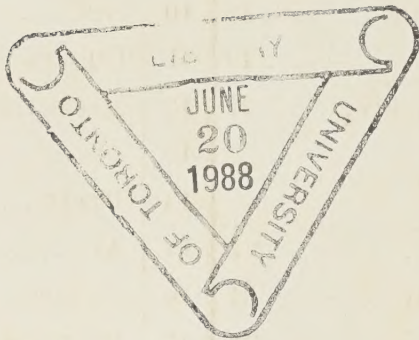
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Orchestration & abbreviations

First Violin	= I	} Vio.	} = Str.
Second do	= II		
Viola	= Va		
Violoncello	} = B		
Contra Bass			
2 Flutes	= Fl	} = Wood	
2 Oboes	= Ob		
2 Clarinets	= Cl		
2 Bassoons	= Bn		
4 Horns	= Hor	} = Brass	
3 { Trumpets 1.2	= Trp		
" 3	= Trp 3		
3 Trombones	= Trb		
Drums	= Dr		
Organ (play from Vocal Score)	= Org.		

Strings
Oboes
Bassoons

1

N^o 1.

OVERTURE.

Largo.

f

8ves.

8ves.

8ves.

8ves.

1st

2^d

Repeat p.

Allegro.

f

I

II

The musical score is written for strings, oboes, and bassoons. It begins with a 'Largo' tempo and a forte 'f' dynamic. The first system includes a 'Tutti' marking in red. The score is divided into four systems for the 'Largo' section and three systems for the 'Allegro' section. The 'Largo' section features various musical notations including eighth notes, sixteenth notes, and rests. The 'Allegro' section is marked with a 3/8 time signature and includes first and second endings. The score concludes with a repeat sign and a piano 'p' dynamic.

W. J. P. & "Judas Macchabeus" (Novello's Edition Edition.)

NB. The organ is to be used in the usual manner with Choral Voices and in Recitatives

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure has a red 'B' written below the bass staff. The second measure has a red 'Va' written above the bass staff. The third measure has a red 'tr' written above the bass staff. The fourth measure has a red 'tr' written above the bass staff. The fifth measure has a red 'tr' written above the bass staff. The sixth measure has a red 'tr' written above the bass staff. The seventh measure has a red 'tr' written above the bass staff. The eighth measure has a red 'tr' written above the bass staff. The ninth measure has a red 'tr' written above the bass staff. The tenth measure has a red 'tr' written above the bass staff. The eleventh measure has a red 'tr' written above the bass staff. The twelfth measure has a red 'tr' written above the bass staff. The score is written in ink on aged, slightly yellowed paper. There are some red markings and corrections throughout the score.

A handwritten musical score on aged, yellowed paper. The score is written on two staves: a treble staff (top) and a bass staff (bottom). The key signature is one flat (B-flat), and the time signature is 3/4. The music is composed of various note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The notation is somewhat idiosyncratic, with some notes beamed together in a way that might be interpreted as triplets or sixteenth notes. The paper shows signs of age, with some staining and a slightly uneven texture.

A musical score for a piano piece, featuring a treble and bass staff. The music is in 2/4 time and includes various notes, rests, and a 'tr' (trill) marking. The score is written on a single system with a grand staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music consists of several measures, with notes and rests. A trill is marked with 'tr' in the bass staff. The score is written in a clear, legible hand.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, one for the treble clef and one for the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of a single system of two staves. The melody begins with a treble clef, a key signature of one flat, and a time signature of 4/4. The melody is written in a simple, folk-like style, with many notes beamed together. The accompaniment is written in a bass clef and consists of a simple, rhythmic pattern. The score is written in ink on aged, slightly yellowed paper. There are some small stains and marks on the paper, particularly around the edges. The handwriting is clear and legible. The overall appearance is that of a well-preserved historical document.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in the key of B-flat major, indicated by two flat symbols (B-flat and E-flat). The music consists of a melody in the upper voice and a bass line in the lower voice. The melody is characterized by many beamed eighth and sixteenth notes, creating a lively, dance-like feel. There are several slurs over the melody, and the bass line provides a steady accompaniment with a mix of eighth and quarter notes. The handwriting is in dark ink on aged, slightly yellowed paper.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The music consists of a single system with a key signature change from G major to E major (two sharps) indicated by a double bar line and a key signature change symbol. The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style typical of 19th-century manuscript notation, with many beamed eighth and sixteenth notes. There are some red ink markings: a 'V' in the first measure of the bass staff and a 'B' in the second measure. The paper is aged and slightly discolored.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The upper staff is for the Violin (Vn.) and the lower staff is for the Organ. The music features a melody in the upper staff and a supporting accompaniment in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill) and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

Ob. Br (added)

Organ

8ves.

8ves.

8ves.

8ves.

8ves.

1st
Largo.

2d
dal Segno

8ves.

N^o 2.

Chorus. — "MOURN, YE AFFLICTED."

Largo.

CHORUS.

SOPRANO.

Largo.

CHORUS.

ALTO.

Largo.

CHORUS.

TENOR.

Largo.

CHORUS.

BASS.

Largo.

Mourn, Fl. Cl. Bn

ACCOMP.

CHORUS. mf

8 ves.

Mourn

Mourn, ye afflict-ed children, the remains of

Mourn, Mourn, ye afflict-ed children, the remains

Mourn,

Mourn, ye afflict-ed

Mourn,

Mourn, ye afflict-ed

8 ves.

cap-tive Ju-dah, mourn in so-lemn strains,

of cap-tive Ju-dah, mourn in so-lemn strains, Mourn,

chil-dren, the re-mains

of cap-tive Ju-dah,

chil-dren, the re-mains of cap-tive Ju-dah, mourn in so-lemn,

Mourn.....

ye af..flict...ed chil..dren, the re..mains of cap..tive Ju..dah, mourn in

Mourn..... in so..lemn strains: Your sanguine hopes of

so..... lemn strains, Mourn, ye af..flict...ed

..... in so lemn strains: Your sanguine hopes of li...ber...ty give

so..... lemn strains Mourn, Mourn.....

li...ber...ty give o'er, Mourn.....,

chil..dren, mourn in so..... lemn strains: Your sanguine hopes, Your sanguine

o'er, Your san..guine hopes give o'er, Your he....ro mourn.

....., Your hopes of li...ber...ty give o'er, Your he....ro,

Your hopes of li...ber...ty give o'er, Mourn..... Your

hopes of li...ber...ty give o'er, Your he....ro,

Gives.....

friend; Your friend and
he-ro, *Tyb III* Your father is no more,
friend, and fa-ther is no more. Your he-ro is no more, Your friend
is no more,

fa-ther is no more. Mourn, ye af-flict-ed chil-dren,
is no more. Mourn in so-lemn
and fa-ther is no more. Mourn
Your he-ro is no more.

Mourn in so-lemn strains....., Your father is no more.
strains, in so-lemn strains, Your father is no more.
..... in so-lemn strains....., Your father is no more.
Mourn, Mourn, ye af-flict-ed children, Your father is no more.
pp (Voices alone.) p

Ob. e Clar added

mf Your sanguine hopes of li-ber-ty give o'er, Mourn...

mf Your sanguine hopes of li-ber-ty give o'er, Your sanguine hopes give o'er, Your

mf Your sanguine hopes of li-ber-ty give o'er, Your

mf Your sanguine hopes of li-ber-ty give o'er, Your

mf Your sanguine hopes of li-ber-ty give o'er, Your

....., Your he-ro is no more. *Trb. I*

he-ro, Your father, Your he-ro is no

he-ro, Your father, *Trb. II* Your he-ro is no more.

he-ro, Your father, *mf* Your he-ro is no more.

Full Mourn, Mourn in so.....lemn strains;

more. Mourn in so.....lemn strains; Mourn ye af-flict-ed

Mourn, Mourn in so.....lemn strains; Mourn....

Mourn, Mourn in so.....lemn strains; in so.....lemn

Mourn, ye af-flict-ed chil-dren, Mourn in
 chil-dren, Mourn in so-lemn, so-lemn strains, in
 in so-lemn strains; Your sanguine hopes of li-ber-ty give
 strains, Mourn in so-lemn
 so-lemn strains, Mourn in so-lemn,
 so-lemn, in so-lemn strains,
 o'er: Mourn in so-lemn strains; in so-lemn
 strains, in so-lemn strains, Mourn, ye af-flict-ed chil-dren, Mourn in
 so-lemn strains, Mourn; Your
 mourn in so-lemn strains: Your he-ro, Your
 so-lemn strains: Your he-ro, Mourn....
 so-lemn strains: Your he-ro, Your

Handwritten: For 1st

Handwritten: 8ves.

father, Your he...ro is no more, Your father is no more,
father, Mourn, Your he...ro is no more, Your father is no more,
....., Your he...ro is no more, Your father is no more, Mourn,
father, Your he...ro is no more, Your father is no more, Mourn,

Piu lento
Your father is no more, Mourn,
Your father is no more, Mourn,
Your father is no more, Mourn,
Your father is no more, Mourn,
Your father is no more, Mourn,
(Voices alone.) *p* *Str. on*

pp Your father is no more.
pp Your father is no more.
pp Your father is no more.
pp Your father is no more.
pp Your father is no more.
p/p

N^o 3.

Recit.—“WELL MAY YOUR SORROWS.”

RECIT. ISRAELITISH MAN.

TENOR
VOICE.

ACCOMP.

Well may your sorrows breth'ren flow, In all th'expressive signs of woe; Your

8ves.

softer garments tear, And squalid sack-cloth wear; Your drooping heads with ashes strew, And with the flowing

ISRAELITISH WOMAN.

tear Your cheeks be-dew. Daughters, let your distressful cries, And loud lament, ascend the

skies; Your tender bosoms beat and tear With hands remorseless your dis-hevell'd

hair. For pale and breathless Mat-tathias lies; Sad emblem of his country's miseries!

N^o 4.

Duet. — "FROM THIS DREAD SCENE."

Andante e Staccato.

TREBLE.

TENOR.
(5th lower.)

ACCOMP.

From this dread scene these adverse pow'rs, Ah! whither shall we

p

fly? Ah! whither shall we fly? O So-ly-ma, Ah!..... whither shall we fly?

From this dread

scene, these ad_verse..... pow'rs, Ah! whither shall we fly? Ah! whither shall we

fly? O So.ly.ma, from this dread scene, these ad_verse
 Viola 8^{va} Zow... O So.ly.ma, Thy boasted tow'rs in smo-----

pow'rs, Ah! whither shall we fly? Ah! whither shall we fly! From this dread scene,
ky ru...ins lie, in smo-----

O So.ly.ma, Thy boasted tow'rs in smo-----
ky ru...ins lie. From this dread scene, these ad_verse

Va *Violins*

ky ru. ins lie. O

pow'rs, Ah! whither shall we fly? Ah! whither shall we fly? O So.ly.ma.

So.ly.ma, Thy boast...ed tow'rs in smoky ruins lie,

O So.ly.ma, Thy boast...ed tow'rs in smoky ruins

Va *(Vca)* Thy boast...ed tow'rs in smo...

lie, in smo...

ky ru. ins lie. O So.ly.ma, Thy boasted tow'rs

ky ru. ins lie. From this dread scene, these

Violins *(Vla)*

Va

in smoky ruins lie, in smo
adverse powers, Ah! whither shall we fly?

Va

ky ru...ins lie. O So-ly-ma, *Adagio.*
O So-ly-ma, O So-ly-ma, *Via* O *Va* *Adagio.*

So...ly-ma, Thy boast-ed tow'rs in smo...ky ru...ins lie.
So...ly-ma, Thy boast-ed tow'rs in smo...ky ru...ins lie. *Tutti stringa*
f *Tempo primo.*

Empty musical staves for piano accompaniment.

25/9
33
B7.

N^o 5.

Chorus.—“FOR SION LAMENTATION MAKE.”

ACCOMP.

Larghetto e un poco piano.



SOPRANO. *Poco Piano.*

CHORUS. For Si-on lamen-ta-tion make,

ALTO. *Poco Piano.*

CHORUS. For Si-on lamen-ta-tion make,

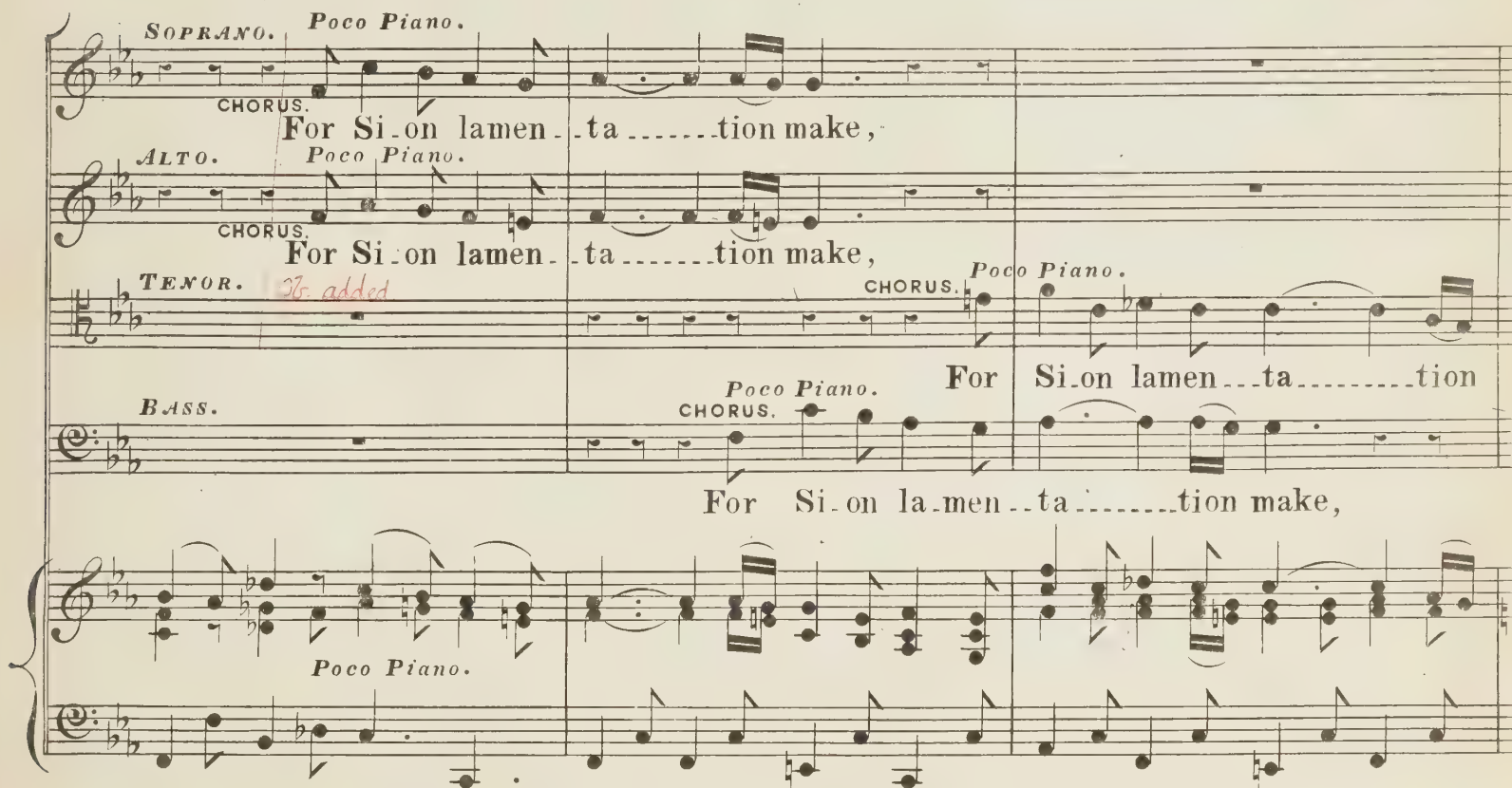
TENOR. *36 added*

CHORUS. *Poco Piano.*

BASS. *Poco Piano.*

CHORUS. For Si-on lamen-ta-tion make,

For Si-on la-men-ta-tion make,



With words that weep...., and tears that speak, With

With words that weep...., and tears that speak, With

make, With words that weep...., and tears that speak, With

With words that weep...., and tears that speak, With



words that weep, and tears that speak. For Si-on la-men-

words that weep, and tears that speak. For Si-on la-men-ta-

words that weep, and tears that speak. For Si-on la-men-ta-

words that weep, and tears that speak. For Si-on la-men-

...ta...tion make, With words that weep, For

...tion make, With words that weep..., that weep, and tears that

...tion make, With words that weep,

...ta...tion make, With words that weep..., that weep,

Sion la-mentation make, With words that weep, that weep, that weep,

speak, With words that weep, that weep, with words that weep,

and tears that speak, with words that

and tears that speak, with words that

with words that weep, and tears that speak. For Si-on la-men-ta-tion

with words that weep, and tears... that speak. For Si-on la-men-ta-tion

weep, that weep, and tears... that speak. For Si-on la-men-ta-tion

weep, that weep, and tears... that speak. For Si-on la-men-ta-tion

make, With words, With words, With words that

make, With words that weep, With words that weep, that

make, With words that weep, that weep, that weep, that weep, that

make, With words that weep, that weep, and tears..... that

Adagio. weep, With words that weep..., and tears, and tears that speak.

Adagio. weep, With words that weep..., and tears, and tears that speak.

Adagio. weep, With words that weep..., and tears, and tears that speak.

Adagio. speak, With words that weep..., and tears, and tears that speak.

N^o 6.

Recit. — "NOT VAIN IS ALL THIS STORM OF GRIEF."

RECIT. SIMON.

BASS
VOICE.

ACCOMP.

Not vain is all this storm of grief, to vent our sorrows gives relief.

Wretched indeed! But let not Judah's race Their ruin with desponding arms em-

brace. Distractful doubt and desperation Ill become the chosen nation.

Chosen by the great I AM! The Lord of Hosts! who still the same, We trust, will

give attentive ear To the sincerity of pray'r.

N.º 7.

Air. — "PIOUS ORGIES."

Largo e sostenuto.

SOPRANO
VOICE.

Largo e sostenuto.

ACCOMP.

mp

Pi-ous or-gies,

pi-ous airs,

(Voice alone.)

mp

p

mp

De-cent sor-row,

decent pray'rs,

Will to the Lord ascend and

p

p

move his pi-ty, his pi-ty, and regain his love.

Pi-ous

mp

p

orgies, pi-ous airs, Decent sorrow, decent sorrow, de-cent pray'rs,

Will to the Lord ascend and move his pi-ty, his pi-ty, and re-gain his

love. Pi-ous or-gies, pi-ous airs, Decent sor-row, decent pray'rs,

Will to the Lord ascend and move his pi-ty, his pi-ty, and re-gain.... his

love.

N^o 8. Chorus.—“O FATHER, WHOSE ALMIGHTY POWER.”

Use *Str. C. 2.* *Fl.* *8va.*

100 COMP. *Larghetto.* *p*

SOPRANO. CHORUS. *p*

ALTO. CHORUS. *p* O Fa...ther, whose al...migh...ty pow'r, The heav'ns and

TENOR. CHORUS. *p* O Fa...ther, whose al...migh...ty pow'r, The heav'ns and

BASS. CHORUS. *p* O Fa...ther, whose al...migh...ty pow'r, The heav'ns and

O Fa...ther, whose al...migh...ty pow'r, The heav'ns and

p (Voices only.)

earth, the heav'ns and earth, and seas a...dore!

earth, the heav'ns and earth, and seas a...dore!

earth, the heav'ns and earth, and seas a...dore!

earth, the heav'ns and earth, and seas a...dore!

mp

p The hearts of Ju...dah, thy de...light, In one de...fensive band u....

p The hearts of Ju...dah, thy de...light, In one de...fensive band u....

p The hearts of Ju...dah, thy de...light, In one de...fensive band u....

p The hearts of Ju...dah, thy de...light, In one de...fensive band u....

8ves.

Allegro.

Full without Trb.

nite. *Allegro.*

nite. *Allegro.*

nite. *Allegro.*

nite. *Allegro.*

And grant a leader bold and brave, If not to

f *org.* *f* *8ves.*

And grant a leader bold and brave, If not to con..quer, born to

conquer, born to save.

And grant a leader bold and brave, If not to con.quer

bold, and grant a leader bold, and grant a leader brave, bold and
bold and brave, bold, brave, and grant a leader
bold and brave, bold, brave, bold and brave, and
grant a leader brave, and grant a leader bold, and grant a leader brave, and

brave, and grant a leader bold, and grant a leader bold and
bold and brave, bold and brave, bold and brave,
grant a leader bold, bold and brave, bold and brave, If not to
grant a leader bold, bold and brave, bold and brave, And

brave, If not to con...quer, If
And grant a leader bold and brave, If not to con...quer, born to
con...quer, born to save. And grant a leader
grant a leader bold and brave, If not to con...quer, born to save, and

not to conquer, born to... save, If not to con...quer, If not to
 save, If not to con...quer, If not to con...quer, If not to
 bold and brave, If not to con...quer, If not to con...quer,
 grant a leader bold and brave, If not to con...quer, If not to con...quer,
 8ves. 8ves.

con...quer, And grant a leader bold and brave, If not to con...quer,
 con...quer, And grant a leader bold and brave, If not to con...quer,
 If not to con...quer, And grant a leader bold and brave, If not to
 If not to con...quer, And grant a leader bold and brave, If not to
 8ves.

born to... save. If not to con...quer, born to save.
 born to save. If not to con...quer, born to save.
 conquer, born to save. If not to con...quer, born to save.
 conquer, born to save. If not to con...quer, born to save.

N^o 9.

Recit. (accomp:)—"I FEEL THE DEITY WITHIN."

RECIT. SIMON.

BASS
VOICE.

ACCOMP.

8ves.

I feel,

I feel the

Deity within,

Who the bright cherubim between,

His radiant glory erst dis-

played!

To Is..rael's dis.tress.ful pray'r He hath vouchsaf'd a gracious

ear; And points out Mac..ca...bae..us to their aid.

Ju.das shall set the captive

free

And lead us on to vic..to..ry!

8ves.

N^o 10.

Sopr.
Or.
Bz.

Air. — "ARM, ARM, YE BRAVE."

Allegro.

BASS
VOICE.

Allegro.

Str. Of.

100 COMP.

f

Arm, arm, ye brave!

Oboes.

Voice alone

mf

Arm, arm, ye brave! a no...ble cause, a no...ble cause, The

mp

mf

mp

cause of Heav'n, your zeal... demands, a no...ble cause, The cause of Heav'n your

Cello & Bass

zeal... demands, a no....ble cause, The cause of Heav'n your zeal demands.

Oboes. *added*

lr *Full*

f

Arm, arm, ye brave!

Oboes.

B? *mf*

Arm, arm, ye brave! a no....ble cause, Arm, arm,

mp *f*

Bn *Str*

Arm, arm, ye brave! Arm, arm, Arm, arm, ye brave! a no....ble cause, The

Oboes.

Bn

cause of Heav'n your zeal... demands, a no....ble cause, Arm, arm, ye brave! a

no... ble cause, The cause of Heav'n your zeal demands, your

zeal, The cause of Heav'n your zeal demands.

In de-

fence of your na... tion, re... li... gion, and laws, Th'al-migh... ty Je... ho... vah will

strengthen your hands, In de-fence of your na-tion, re... li... gion,

Oboes.

Full Orch.
without Fl.

51

N^o 11.

Chorus.—“WE COME, IN BRIGHT ARRAY.”

Allegro.

CHORUS.

SOPRANO.

Allegro.

CHORUS.

ALTO.

Allegro.

CHORUS.

TENOR.

Allegro.

CHORUS.

Str. 33
BASS.

Trp
Dr

ACCOMP.

mands

f Allegro.

We come,

We come, We come, in bright ar-ray, in bright ar-ray, We come, we

We come, We come, in bright ar-ray, in bright ar-ray, We come, we

We come, We come, in bright ar-ray, in bright ar-ray, We come, we

We come, We come, in bright ar-ray, in bright ar-ray, We come, we

come, in bright ar-ray,

Ju-dah,

Ju-dah,

Ju-dah,

come, in bright ar-ray,

Ju-dah,

Ju-dah,

Ju-dah,

come, in bright ar-ray,

Ju-dah,

Ju-dah,

Ju-dah,

come, in bright ar-ray,

Ju-dah,

Ju-dah,

Ju-dah,

Ju...dah, thy sceptre, thy sceptre to..... o...bey.
 thy sceptre to o...bey....., to..... o...bey.
 Ju...dah, thy sceptre, Ju...dah, thy sceptre to..... o...bey.
 Ju...dah, thy sceptre to o...bey.

8ves.

The image shows a musical score for the hymn "We Come, We Come, We Come". It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a treble clef and a common time signature. The bottom staff is for piano accompaniment, with a grand staff (treble and bass clefs). The lyrics "We come, We come, We come" are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. There are some handwritten annotations in red ink, including "Tutti" and "8ves.".

come, in bright ar-ray, We come, in bright ar-ray, in bright ar-
 come, in bright ar-ray, We come, in bright ar-ray, in bright ar-
 come, in bright ar-ray, We come, in bright ar-ray, in bright ar-
 come, in bright ar-ray, We come, in bright ar-ray, in bright ar-

ray, in bright ar-ray, Ju-dah, Ju-dah, thy scep-tre, thy
 ray, in bright ar-ray, Ju-dah, Ju-dah, thy sceptre,
 ray, in bright ar-ray, Ju-dah, thy scep-tre,
 ray, in bright ar-ray, Ju-dah,

scep-tre, Ju-dah, thy sceptre to o-bey, Ju-dah, we come,
 Ju-dah thy scep-tre to o-bey, Ju-dah, we come,
 Ju-dah thy scep-tre to o-bey, Ju-dah, we come,
 Ju-dah thy scep-tre to o-bey, Ju-dah, we come,

Ju-dah, thy scep-tre to o-bey.
 Ju-dah, thy scep-tre to o-bey.
 Ju-dah, thy scep-tre to o-bey.
 Ju-dah, thy scep-tre to o-bey.

Tr *Tr*

hr

RECIT. JUDAS MACCABÆUS.

8ves.

sun, 'Till kings he had de-destroy'd, and kingdoms won.

Strings only

N^o. 13.

Air.—“CALL FORTH THY POWERS.”

55

TENOR
VOICE.

Allegro.

JUDAS MACCABÆUS.

Call forth thy pow'rs my soul, and

Allegro.

ACCOMP.

dare, Call forth thy pow'rs my soul, and dare, The conflict, the

conflict of un-e.....qual war....., the

conflict of un....e.ual war; Call forth thy pow'rs, my

soul, and dare, and dare the conflict of un..

e...qual war... and dare the

conflict of un...e...qual war.

f

Great is the glo-ry of the conq'ring sword, of the conq'ring

p

sword, That triumphs in sweet li-berty restor'd, That tri...umphs in sweet

li...berty restor'd, in sweet li-ber-ty re-stor'd.

f

Call forth thy pow'rs, my soul, and dare,

Call forth thy pow'rs, my soul, and dare,

Call forth thy pow'rs, my soul, and

dare

The conflict, the conflict of un-e

qual war.....

and dare

the conflict of un-e..... qual

war.

N^o 14.

Recit.—“TO HEAVEN'S ALMIGHTY KING WE KNEEL.”

RECIT. ISRAELITISH WOMAN.

VOICE.

To Heaven's Almighty King we kneel, For blessings on this ex-emplary

ACCOMP.

zeal, Bless him, Je-hovah, bless him, and once more, To thy own Israel, liberty re-store.

N^o 15.

Strings & Organ

Air.*—“O LIBERTY! THOU CHOICEST TREASURE.”

Largo.

VOICE.

Largo.

Organ

ACCOMP.

Violoncello Solo.

ISRAELITISH WOMAN.*

O liberty!

thou choicest treasure; Seat of virtue, source of pleasure, Life with-

Cello.

out thee knows no blessing, No endearment worth caressing, No endearment worth caress-

* This Air is generally sung by a Tenor Voice.

Handel's "Judas Maccabees?" (Novello's Edition.)

ing, no en-dearment worth ca-ress-ing. Seat of

Cello. *p*

virtue, source of pleasure: O! O liberty! thou choicest treasure, Seat of vir.tue, source of

plea-sure; life without thee knows no blessing, no endearment worth caress-ing, no en-

-dearment, no endearment worth ca-ress-ing, no endearment, no en-dearment worth ca-ress....

...ing.

mf

N^o 16.

Air. — "COME EVER SMILING LIBERTY."

Andante.

SOPRANO VOICE.

ACCOMP.

Come e-ver smiling Liberty, And with thee bring thy jo-cund train;

Come e-ver smiling Li-ber-ty, And with thee bring thy jo-cund train; Come e-ver smil-ing

smil-ing Li-ber-ty, And with thee bring thy jo-cund train, And with thee bring thy

jocund train, thy jocund train, thy jocund train, And with thee bring thy jo-cund train.

Come e-ver... smiling Liber-ty, Come e-ver... smiling Liber-ty,

And with thee bring thy jocund train, thy jocund, jo-cund train, And with thee bring thy

jo-cund train, thy jo-cund train, And with thee bring thy jo-cund train.

For thee we pant, and sigh for thee,

we pant for thee, With whome-ternal pleasures reign, For thee we pant,

we sigh for thee,

With whom eternal pleasures reign.

Come e-ver

smiling Li-ber-ty, And with thee bring thy jo-cund train.

mf

p

Come e-ver... smiling Li-ber-ty, Come e-ver... smiling Li-ber-ty, And with thee bring thy

jo-cund train, thy jo-cund, jo-cund train,

And with thee bring thy jo-cund train.

f

hr

Organ.

45

N^o 17. Recit.—“O JUDAS! MAY THESE NOBLE VIEWS INSPIRE.”

RECIT. ISRAELITISH MAN.

TENOR VOICE.

O Judas! may these noble views inspire All Israel with thy true heroic fire.

ACCOMP.

Musical score for N° 17, Recit. Israelitish Man. The tenor voice part is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'p' (piano). The lyrics are: "O Judas! may these noble views inspire All Israel with thy true heroic fire."

N^o 18. *Strings.* *(Violas & Violins)* Air.—“'TIS LIBERTY.”
Larghetto.

TENOR VOICE.

'Tis Li...berty! dear Liberty alone! That

ACCOMP.

Viole *Larghetto.* *p* *Vio* *mf* *p*

Musical score for N° 18, Air 'Tis Liberty. The tenor voice part is written on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Larghetto'. The lyrics are: "'Tis Li...berty! dear Liberty alone! That". The piano part includes dynamic markings: 'p' (piano), 'mf' (mezzo-forte), and 'p' (piano). There are also markings for 'Vio' (Violins) and 'Viole' (Violas).

gives fresh beau...ty to.... the sun, That gives fresh beau...ty to.... the sun.

mf

Continuation of the musical score for N° 18, Air 'Tis Liberty. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "gives fresh beau...ty to.... the sun, That gives fresh beau...ty to.... the sun." The dynamic marking 'mf' (mezzo-forte) is present.

'Tis Liberty! 'Tis Li...ber-ty! dear

p

Continuation of the musical score for N° 18, Air 'Tis Liberty. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "'Tis Liberty! 'Tis Li...ber-ty! dear". The dynamic marking 'p' (piano) is present.

Liberty alone! That bids all na...ture look more gay, And lovely life...with

mf *p*

Continuation of the musical score for N° 18, Air 'Tis Liberty. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "Liberty alone! That bids all na...ture look more gay, And lovely life...with". The dynamic markings 'mf' (mezzo-forte) and 'p' (piano) are present.

pleasure steal away, And lovely life with pleasure steal a way, And lovely life with pleasure

steal away. 'Tis Liberty! dear Liberty alone! dear

mf *p* *mf* *p*

Liberty alone! That bids all nature look more gay, And lovely life with pleasure steal away,

And lovely life, and lovely life with pleasure steal away.....

mf *p*

Adagio.

And lovely life with pleasure

Adagio.

Tempo 1^o

steal away. *Tempo 1^o*

mf

Strings

(Violas Divisi)

45

N^o 19.

Duett. — "COME EVER SMILING LIBERTY."

Andante.

1st SOPRANO.

2^d SOPRANO.

1^{CCOMP.}

Andante.

(Violas)

Vio

And with thee bring

thy jo-cund train,

with.... thee bring thy

And with thee bring

thy jo-cund train, with thee bring thy

jo...cund train.

Come, e...ver.... smiling Li-ber-ty,

jo...cund train.

mf

p

For thee we pant, and sigh for

Come, e...ver smiling Li-ber-ty, For thee we pant,

and sigh for thee,

thee....., and sigh for thee, With whom e...ter...nal plea_sures reign.

For thee we pant, and sigh for thee, With whom e...ter...nal plea_sures reign.

Come, e...ver.....smil_ing Li_ber_ty, *p*

Come, e...ver smil_ing Li_ber_ty, *p*

With whom e...ter...nal, With whom e...ter...nal

With whom e...ter...nal, With whom e...ter...nal

plea_sures reign.

plea_sures reign.

N^o 20.

Strings.
ob
Tyb
Dr.

Chorus. — "LEAD ON."

Allegro. CHORUS. *f* Lead on, lead on, lead on,

Allegro. CHORUS. *f* Lead on, lead on, lead on,

Allegro. CHORUS. *f* Lead on, lead on, lead on,

Allegro. CHORUS. *f* Lead on, lead on, lead on,

Allegro. *f* Lead on, lead on, Lead on, lead on, Ju-dah dis-

Allegro. *f* *Str.* *Full* 8ves.

Dr.

Ju-dah dis-dains The gall-ing

Ju-dah dis-dains The gall-ing

dains The gall-ing load of hos-tile chains, Ju-dah dis-dains The gall-ing

8ves.

Full Lead on, lead on,

load of hos-tile chains. Lead on, lead on, Ju-dah dis-

load of hos-tile chains. Lead on, lead on, Ju-dah dis-dains, Ju-dah dis-

load of hos-tile chains. Lead on, lead on, Ju-dah dis-dains,

PED 8ves.

8ves.

I
56

Ju...dah dis-dains, Ju...dah dis-dains the gall-ing load of hos...tile
 dains the gall-ing load of hos...tile chains, of hos...tile
 dains the gall-ing, gall-ing, gall-ing load, the gall-ing load of hos...tile
 Ju...dah disdains the gall-ing, gall-ing load, the gall-ing load of hos...tile

chains. Lead
 chains, Ju...dah dis-dains the gall-ing load of hos...tile chains. Lead
 chains, Ju...dah dis-dains the gall-ing load of hos...tile chains. Lead
 chains, Ju...dah dis-dains the gall-ing load of hos...tile chains. Lead

on, lead on, Ju...dah dis-dains the gall-ing load of hostile chains. Lead on, lead
 on, lead on, Ju...dah dis-dains the gall-ing load of hostile chains. Lead on,
 on, lead on, Ju...dah dis-dains the gall-ing load of hostile chains. Lead on, lead
 on, lead on, Ju...dah dis-dains the gall-ing load of hos...tile chains. Lead on, lead

[illegible]

N^o 21.

Recit.—“SO WILL'D MY FATHER, NOW AT REST.”

RECIT. JUDAS MACCABÆUS.

TENOR
VOICE.

So will'd my Father, now at rest In the e...ter-nal mansions of the blest;

ACCOMP.

“Can ye behold,” said he, “the miseries In which the long insulted Judah lies? Can ye be-

hold their dire distress, And not, at least, attempt redress?” Then faintly, with expiring

breath, Re-solve, my sons, on li-ber-ty or death!” We (accomp:)

Strings (accomp:)

come, we come; Oh see, thy sons pre-pare The rough ha-

bi-liments of war, With hearts in-tre-pid, and revengeful hands, To

ex-ecute, O sire! thy dread commands.

N.º 22.

*Str.
Fl. Bn.*

Chorus.*—"DISDAINFUL OF DANGER."

*Allegro.**Rise*
ALTO.*Allegro.*

TENOR.

Allegro.

BASS.

*Allegro.**Allegro.*

ACCOMP.

* Generally sung as a *Trio*, and repeated in Chorus.

1st Time as a Trio.1st Time as a Trio.Dis...dain...ful of
1st Time as a Trio.

Dis..

1st Time as a Trio.

8 ves.

Dis...dain...ful of danger, we'll rush on the foe, we'll

dan-ger, we'll rush on the foe, on the foe, Dis...dain...ful of danger, we'll

-dain...ful of dan-ger, we'll rush on the foe, Dis...dain...ful of danger, we'll

rush on the foe, Dis...dain...ful of danger, we'll rush on the foe, we'll rush on the

rush on the foe, we'll rush on the foe, Dis...

rush on the foe, Dis...dain...ful of

8 ves.

foe, we'll rush on the foe, Dis... dainful we'll rush on the
 ...dain...ful of danger, we'll rush on the foe, Dis... dainful we'll rush on the
 dan ger, Dis... dainful we'll rush on the

Flot. 1/2.

foe, That thy pow'r, O Je... ho... vah! all na... tions may know, thy
 foe, That thy pow'r, O Je... ho... vah! all na... tions may know, thy
 foe, That thy pow'r, O Je... ho... vah! all na... tions may know, thy

*Sk. R.
En.*

pow'r, O Je... ho... vah! all nations may know.
 pow'r, O Je... ho... vah! all nations may know.
 pow'r, O Je... ho... vah! all nations may know.

4 Horn (added)

f

8 vs.

Dis-dainful of danger we'll rush on the foe, we'll rush on the

Dis-dain-ful of dan-ger

foe, on the foe....., Dis-dainful of danger, Dis-

we'll rush on the foe, we'll rush on the foe, Dis-dainful of danger, Dis-

Dis-dain

Hor 3 4 8ves.

dain-ful of danger, we'll rush on the foe, dis-dainful we'll rush on the foe,

dain-ful of danger, we'll rush on the foe, dis-dainful we'll rush on the foe,

.....ful of danger, we'll rush on the foe, dis-dainful we'll rush on the foe,

Dis-dainful we'll rush on the foe,

That thy

Dis-dainful we'll rush on the foe,

That thy

Dis-dainful we'll rush on the foe,

That thy

mf

8ves.

pow'r, O Je-ho-vah! all na-tions may know, thy pow'r, O Je-ho-vah! all

pow'r, O Je-ho-vah! all na-tions may know, thy pow'r, O Je-ho-vah! all

pow'r, O Je-ho-vah! all na-tions may know, thy pow'r, O Je-ho-vah! all

na-tions may know, That thy pow'r, O Je-ho-vah!

all

na-tions may know, That thy pow'r, O Je-ho-vah!

all

na-tions may know, That thy pow'r, O Je-ho-vah!

all

Repeat in Ch^s

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

Repeat in Ch^s

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

8ves.

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

na-tions may know, That thy pow'r, O Je-ho-vah! all na-tions may know.

8ves.

N^o 23. Recit.—“AMBITION! IF E’ER HONOUR WAS THINE AIM.”

RECIT. JUDAS MACCABÆUS.

TENOR
VOICE.

Am...bi...tion! if e’er ho...nour was thine aim,

ACCOMP.

p

Chal...enge it here:

The glo...rious cause gives sanction to thy claim:

N^o 24.*String*

Air.—“NO UNHALLOW’D DESIRE.”

*Allegro.*TENOR
VOICE.*Allegro.*

ACCOMP.

mf

No, no un...hallow’d de...sire Our breasts shall in...spire;

No, Nor lust of unbound ed pow'r, Nor lust of unbound ed

pow'r; No, no unhal low'd de sire Our breast shall in spire, Nor

lust of unbound ed pow'r, Nor lust of unbound ed pow'r.....

Nor lust of unbound ed

pow'r; But

p

peace to ob.tain, Free peace let us gain, And con-quest shall

Voice alone

ask no more....., no more, no more, And

p str.

conquest shall ask no more.

Str. in Gves with the Bass

mf

But peace t'ob.tain, Free peace let us gain, And

p7

conquest shall ask no more, And con....quest shall ask no

more....., no more, no more, no more.....

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and features a melodic line with a long note followed by a series of eighth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

....., And

The second system continues the musical piece. The vocal line has a dotted line indicating a continuation of the melody. The piano accompaniment features a more active, flowing line in the right hand, while the left hand maintains a steady harmonic support.

conquest shall ask no more, But peace... to obtain, Free

This system contains the lyrics "conquest shall ask no more, But peace... to obtain, Free". The vocal line is characterized by a series of eighth notes and quarter notes. The piano accompaniment uses a pattern of chords and moving lines to support the vocal melody.

peace let us gain, And con..quest shall ask..... no more.

The fourth system includes the lyrics "peace let us gain, And con..quest shall ask..... no more.". The vocal line continues with a melodic line. The piano accompaniment features a more active, flowing line in the right hand, while the left hand maintains a steady harmonic support. A dynamic marking of *mf* (mezzo-forte) is present at the end of the system.

This system shows the continuation of the musical piece, featuring a vocal line and a piano accompaniment. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

(? 4th higher)

N.^o 26.

Str:
Wood
Hav
Tyle
Tr.

on Thee we call....., on Thee we call..... Hear us,
 call....., O Lord! on Thee we call..... Hear us,
, O Lord! on Thee we call. Hear us,
 Lord! O Lord! on Thee we call, on Thee we call..... Hear us,

Hear us, Hear us, O Lord! on Thee we
 Hear us, O Lord! on Thee we call, Hear us,
 Hear us, O Lord! on Thee we call....., Hear us,
 Hear us, Hear us, O Lord! on Thee we call.....

Softly recd
 call. Hear us, Hear us, Hear us, Hear us, Hear us, O
 Hear us, Hear us, Hear us, Hear us, Hear us, O
 Hear us, Hear us, Hear us, Hear us, Hear us, O
 Hear us, Hear us, Hear us, Hear us, Hear us, O

Trb. added
 Lord! on Thee we call, Resolv'd on conquest or a glorious fall.
 Lord! on Thee we call, Resolv'd on conquest or a glorious fall.
 Lord! on Thee we call, Resolv'd on conquest or a glorious fall.
 Lord! on Thee we call, Resolv'd on conquest or a glorious fall.

f

or a glo...rious fall, Resolv'd on conquest,
 a glorious, glo...rious fall, Resolv'd on conquest; Re...solv'd...
 con...quest or a glorious fall, Resolv'd on conquest, Resolv'd, Re.solv'd on
 a glo...rious fall, Resolv'd on conquest, Resolv'd on conquest,
 Resolv'd on con-quest or a glorious fall. Hear us, Hear us, on Thee we
 on con-quest or a glorious fall. Hear us, Hear us, O
 conquest, resolv'd on con-quest. Hear us, Hear us, Hear us,
 on conquest, on conquest or a glorious fall. Hear us, Hear us,
 8 ves.
 call, O Lord! on Thee we call,
 Lord! on Thee we call, O Lord! on Thee we call, Hear us,
 O Lord! on Thee we call....., Hear us, Hear us,
 Hear us, O Lord! O Lord! O Lord! on Thee we call.

Handwritten notes:
 Full
 cl.1
 cl.2
 B7
 For 3.
 B7.2
 1/2 H. 1-2

Sotto voce

0.0

Hear us, O Lord! on Thee we call: *f* Resolv'd on conquest, Resolv'd on

Hear us, O Lord! on Thee we call: *f* Resolv'd on conquest

O Lord! on Thee we call: *f* Resolv'd on conquest

Hear us, O Lord! on Thee we call: *f* Resolv'd on conquest, Resolv'd on

Full without Dr.

Dr.

PED.

8ves.

conquest or a glorious fall. Resolv'd on conquest or..... a glo...rious,

or a glorious, glo...rious fall.

Str. 4.

Need.

Resolv'd on conquest or a

or a glo...rious fall,

or a glorious fall....., a glo...rious, a

conquest or a glorious fall,

Dr.

glo...rious fall. Resolv'd on conquest or a

glo...rious fall, a glo...rious fall. *f* Re...solv'd on conquest or a

glo...rious, glo...rious, glo...rious fall. *f* Re...solv'd on conquest or a

or a glorious fall, or a glorious fall. Re...solv'd on conquest or a

Full

8ves.

glo-rious fall, Resolv'd on conquest or..... a glorious
glo...rious fall, Resolv'd on conquest, Resolv'd on conquest or a glo.....rious
glo...rious fall, Resolv'd on conquest,
glo...rious fall, *Fl. 1. Cl. B7.* or a glorious fall, or a glorious
glo...rious fall, Resolv'd....., or..... a glo..rious fall, Resolv'd on
glo...rious fall, Resolv'd on conquest, or fall, a glorious
Resolv'd on conquest, on conquest,
fall, a glorious fall, *Fl. 1* Resolv'd on conquest or a glorious fall,
Fl. 2
Horn.
PED. 8ves.
conquest, or..... a glo...rious, glo...rious
fall, Resolv'd on conquest, or a glorious fall,
Resolv'd on conquest or..... a glorious fall, Resolv'd on
Resolv'd on conquest or a glo...rious
PED.

fall. Resolv'd on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous

Resolv'd on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous

con-quest, on conquest, on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous

fall. Resolv'd on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous

8ves.

glo-ri-ous fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

glorious fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

glo-ri-ous fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

glo-ri-ous fall, Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

8ves.

or a glo-ri-ous fall.

or a glo-ri-ous fall.

or a glo-ri-ous fall.

or a glo-ri-ous fall.

8ves.

N^o 27.

Str.
Viol.
+ Horn.
Tub.

PART THE SECOND.
Chorus. — "FALL'N IS THE FOE."

Allegro Moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro Moderato.

Str.
Fl. Cl. Bn
Horn.
LOCOMP.

f

Str.

CHORUS.

Trb. 2. Fall'n is the foe, *3 Trbs* Fall'n is the foe; *Str. Bn* so fall.... thy foes, so

CHORUS.

Fall'n is the foe, Fall'n is the foe; so fall... thy foes, so

8ves.

CHORUS.

Clar. Fall'n is the foe;

Fall'n is the foe;

fall thy foes, O Lord!

4. Har.
Trb. 1

fall thy foes, O Lord!

8ves.

Bn
Trb. 2

Fall'n is the foe; so fall... thy foes,

so fall.... thy foes,

Fall'n is the foe,

ff

Fall *Fall*

Fall'n is the foe; so fall... so fall... thy foes...., O Lord! Fall'n is the foe;

Fall'n is the foe; so fall thy foes O Lord! Fall'n is the foe;

Fall'n is the foe; Fall'n is the foe;

Fall'n is the foe; Fall'n is the foe;

8ves.

Fall'n is the foe; so fall thy foes...., O Lord!

Fall'n is the foe; so fall..... thy foes, so fall thy foes, O Lord!

Fall'n is the foe; so fall..... thy foes, so fall thy foes, O Lord!

Fall'n is the foe; so fall..... thy foes, so fall thy foes, O Lord!

Wherewarlike Ju.....das wields... his righ...teous sword, Wherewarlike Ju.....das

Wherewarlike Ju.....das

Handel's "Judas Maccabæus" (Novello's Edition)

Handwritten annotations in red ink include: "Va.", "Bz.", "Bz. 1", "Bz. 2", "8ves.", "Fl.", "Alc.", "C2", "Fl. 1-2", "8ves.", and "Fl. 1-2".

Lyrics: wields his righte- teous sword, his righteous, right- teous, righteous sword, Where warlike
wields his righte- teous sword, his righteous sword,
Where warlike Ju- das wields his right- teous
Where warlike Ju- das
Judas wields his righteous sword, his righteous sword, his righteous sword.
Where warlike Ju- das
sword, his right- teous, right- teous sword, his righteous sword, his righteous
wields his right- teous, right- teous sword
Fall'n is the foe,
wields his right- teous sword.
sword, Where warlike Judas wields his right- teous sword.
Where warlike Ju- das wields his right- teous sword.

Handwritten musical score for "Judas Maccabees" (Handel's "Judas Maccabees"). The score is written for Soprano, Alto, Tenor, Bass, and Piano. The lyrics are in Latin and English.

Lyrics:

Fall'n is the foe, Where warlike Ju... das wields his righ-teous sword, Where war-like
 Fall'n is the foe,
 Fall'n is the foe,
 Fall'n is the foe,
 Ju... das wields... his righ...teous sword, his righteous, righ...teous
 Ju... das wields... his righ...teous sword, his righteous, righ...teous
 sword, his righteous sword.
 sword, where warlike Ju... das wields his righ...teous sword, his righteous sword.
 Where warlike Ju... das wields his righ...teous sword, his righteous sword.

Handwritten Annotations:

- pp* (pianissimo) above the first vocal line.
- f* (forte) above the first vocal line.
- Bz. 1* (Bassoon 1) above the first vocal line.
- Hor. 1-2* (Horn 1-2) above the first vocal line.
- Wood* (Woodwinds) above the first vocal line.
- Bz. 1* (Bassoon 1) above the first vocal line.
- 5 ves.* (5 verses) at the bottom of the page.

Handwritten Corrections:

- Correction of the lyrics: "righ-teous sword, his righteous, righ...teous" to "righ...teous sword, his righteous, righ...teous".
- Correction of the lyrics: "sword, his righteous sword." to "sword, where warlike Ju... das wields his righ...teous sword, his righteous sword."
- Correction of the lyrics: "Where warlike Ju... das wields his righ...teous sword, his righteous sword." to "Where warlike Ju... das wields his righ...teous sword, his righteous sword."

foe, Where warlike Ju... das wields his righ... teous sword.
 Ju... das wields... his righ... teous sword, his righ... teous, righ...
 Fall'n is the foe, Where war-like Ju... das
 Fall'n is the foe; so fall thy foes, O Lord!

Full

Fall'n is the foe, Where warlike Ju... das, war-like Ju... das
 ... teous sword, Where warlike Ju... das, war-like Ju... das
 wields his righ... teous sword, Where warlike Ju... das, war-like Ju... das
 Fall'n is the foe, Where warlike Ju... das, war-like Ju... das

Full

wields, wields, wields his righteous sword. *p* Fall'n,
 wields, wields, wields his righteous sword. *p* Fall'n,
 wields, wields, wields his righteous sword. *p* Fall'n,
 wields, wields, wields his righteous sword. *p* Fall'n,

Full

Handel's "Judas Maccabaeus" (Novello's Edition.)

12

Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so

Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so

Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so

Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so

fall thy foes, O Lord! Where war-like Ju...das wields... his righ...teous

fall thy foes, O Lord! Where war-like Ju...das wields his righ...teous

fall thy foes, O Lord! Where war-like Ju...das wields his righ...teous

fall thy foes, O Lord! Where war-like Ju...das wields... his righ...teous

sword, Where war-like Ju...das wields his righ...teous sword.

sword, Where war-like Ju...das wields his righ...teous sword.

sword, Where war-like Ju...das wields his righ...teous sword.

sword, Where war-like Ju...das wields his righ...teous sword.

8ves.

Handel's "Judas Maccabaeus" (Novello's Edition.)

N^o 28.

Recit.—“VICTORIOUS HERO.”

RECIT. ISRAELITISH MAN.

TENOR
VOICE.

Victorious hero! Fame shall tell, With her last breath, how Apollonius fell: And

The first system of the musical score for the Tenor Voice and Organ. The Tenor Voice part is written on a single staff in C major, 4/4 time, with a treble clef. The Organ part is written on two staves (treble and bass) in C major, 4/4 time, with a treble clef. The organ part begins with a piano (p) dynamic. The lyrics are written below the Tenor Voice staff.

all Samaria fled, by thee pursued Through hills of carnage and a sea of blood: While

The second system of the musical score. The Tenor Voice part continues with the same melody. The Organ part provides harmonic support with chords and moving lines in both hands. The lyrics are written below the Tenor Voice staff.

thy resistless prowess dealt around, With their own leader's sword, the deathful wound. Thus,

The third system of the musical score. The Tenor Voice part continues with the same melody. The Organ part provides harmonic support. The lyrics are written below the Tenor Voice staff.

too, the haughty Seron, Syria's boast, Before thee fell, with his unnumber'd host.

The fourth system of the musical score, which concludes the piece. The Tenor Voice part ends with a final note. The Organ part provides a final chord. The lyrics are written below the Tenor Voice staff.

N^o 29.

Air.—“SO RAPID THY COURSE IS.”

Allegro.

VOICE.

ACCOMP.

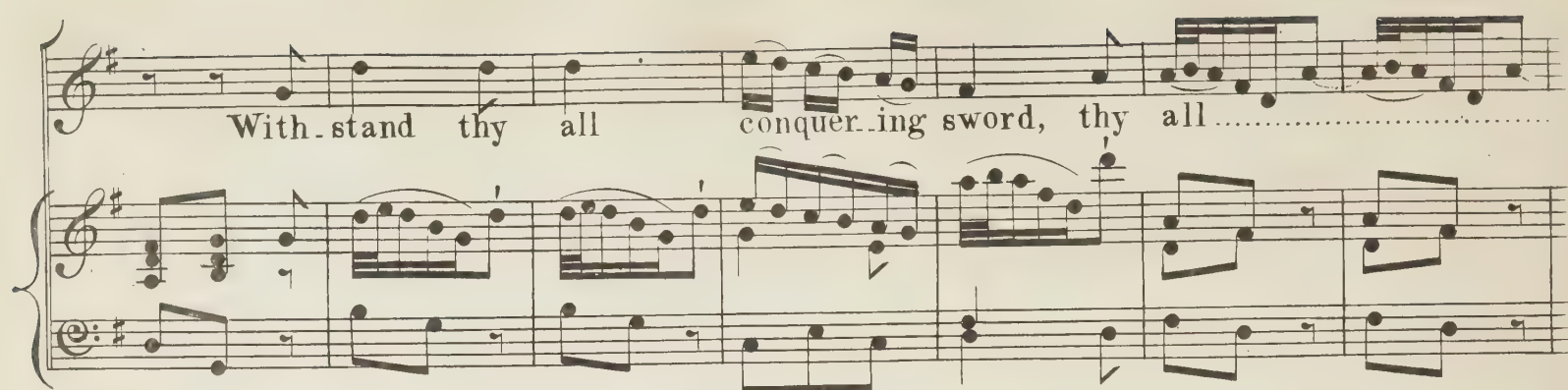
The first system of the musical score. It features a vocal line (VOICE) and an accompaniment (ACCOMP.) in G major, 3/8 time. The tempo is marked 'Allegro.' The vocal line begins with a whole rest, while the piano accompaniment starts with a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score. The vocal line continues with a whole rest. The piano accompaniment features a series of sixteenth-note runs in the right hand, with the left hand providing a steady bass line. The tempo remains 'Allegro.'

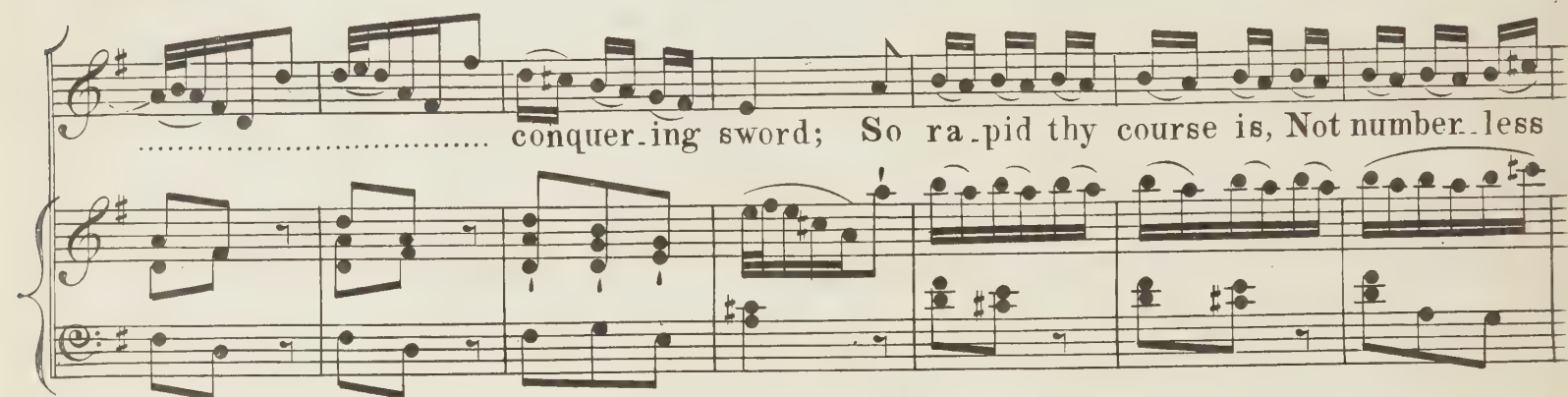
The third system of the musical score. The vocal line continues with a whole rest. The piano accompaniment continues with the sixteenth-note runs in the right hand. The tempo remains 'Allegro.'

The fourth system of the musical score. The vocal line enters with the lyrics "So rapid thy" and is marked with a forte 'f' dynamic. The piano accompaniment continues with the sixteenth-note runs. The tempo remains 'Allegro.'

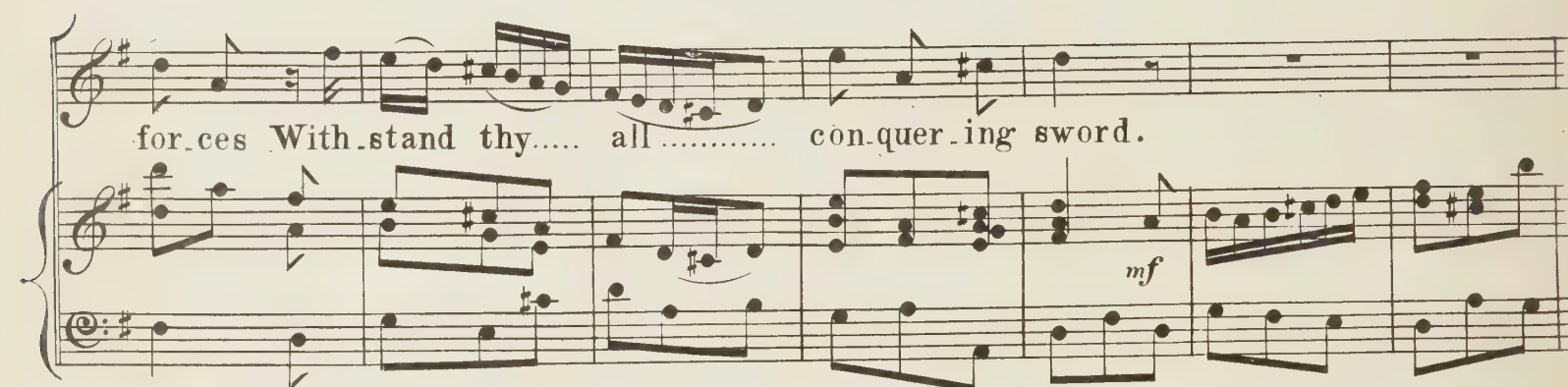
The fifth system of the musical score. The vocal line continues with the lyrics "course is, Not numberless forces" and is marked with a piano 'p' dynamic. The piano accompaniment continues with the sixteenth-note runs. The tempo remains 'Allegro.'



With-stand thy all conquer-ing sword, thy all

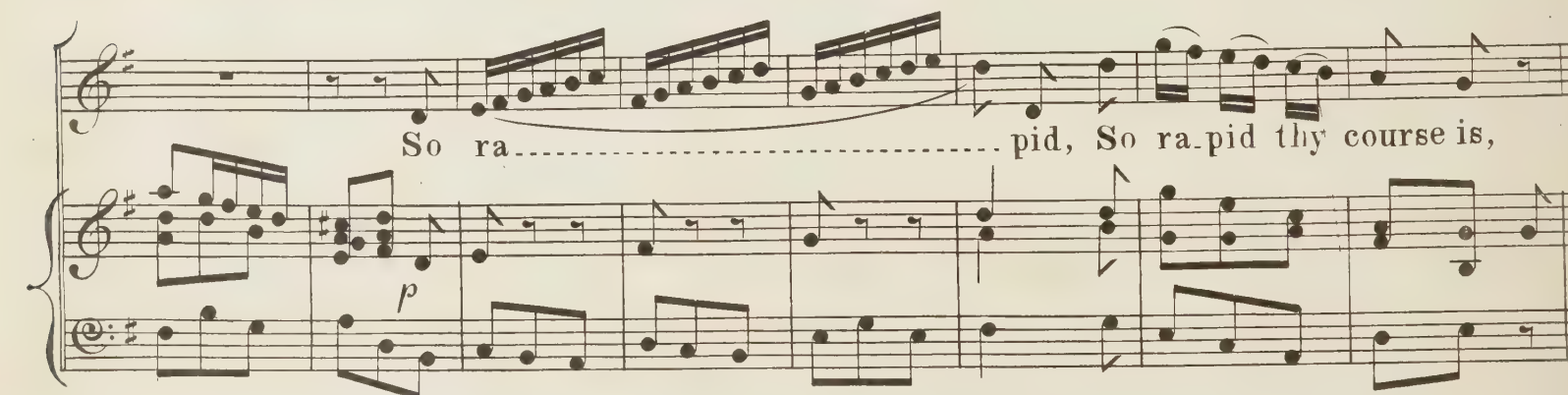


..... conquer-ing sword; So ra-pid thy course is, Not number-less



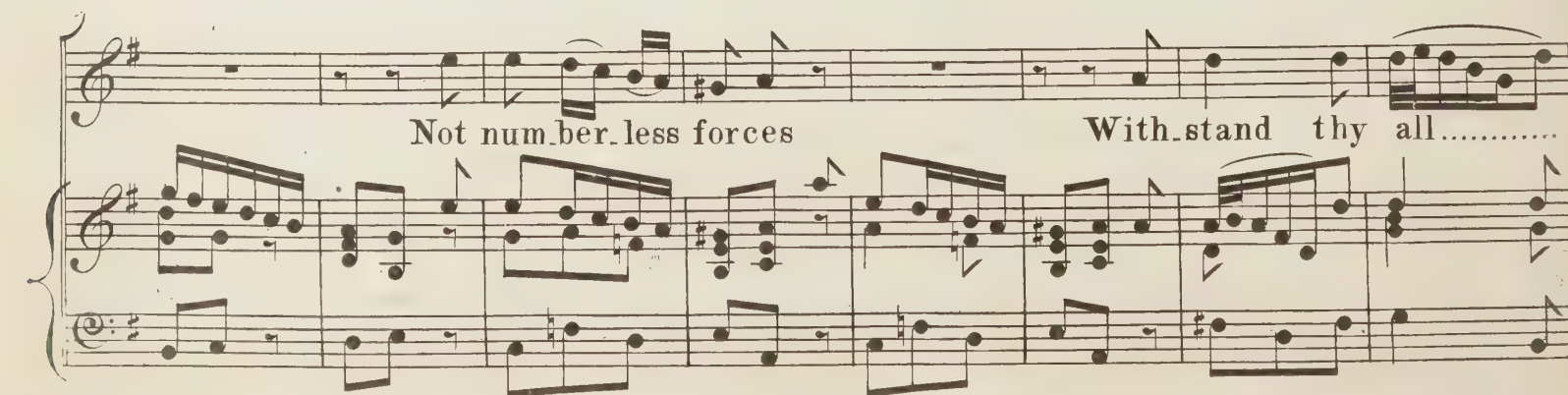
for-ces With-stand thy.... all conquer-ing sword.

mf



So ra..... pid, So ra-pid thy course is,

p



Not number-less forces With-stand thy all

conquer.ing sword, thy all..... thy all.....

..... con-quer.ing sword. So

rapid thy course is, Not number. less for. ces Withstand thy all..... con-quer.ing

sword.

Tempo.

Fine.

Tho' nations sur-round thee, No pow'r shall con-found thee, 'Till free
dom a-gain be re-stor'd. Tho' nations sur-round thee, No pow'r shall con-
 found thee, 'Till freedom a-gain be re-stor'd
Adagio. 'Till freedom a-gain be re-stor'd. *dal Segno. Tempo 1^o g.* So
Adagio. *dal Segno.*

N^o 30. Recit. — "WELL MAY WE HOPE OUR FREEDOM TO RECEIVE."

Vaary
 VOICE. RECIT.
 Well may we hope our freedom to receive, Such sweet transporting joys thy actions give.
 ACCOMP. *p*

Duett. — "Sion now her head shall raise."

Andante.

1st. VOICE.

2nd. VOICE.

100 COMP.

Andante.

Andante.

Andante.

Si-on now her head shall raise; Tune your harps,

Tune your harps, Tune your harps to songs..... of praise.

pp

pp

hr

hr

Si-on now her head shall raise; Tune your harps, Tune your harps,

Tune your harps to songs of

Tune your harps to songs..... of praise,

praise....., Tune your harps to songs of

Tune your harps to songs of praise.....

praise, Tune..... your harps,Tune your harps to songs..... of praise,Tune your

..., Tune..... your harps,your harps,Tune your harps to songs..... of praise.

Str.
Ob. B₇

SOLO.

SOPRANO. (Solo.)

harps to songs of praise.

CHORUS.

1st SOPRANO.

Tune your harps, Tune your harps, Si-on now.....

CHORUS.

2^d SOPRANO.

Tune your harps, Tune your harps, Si-on now.....

CHORUS.

ALTO.

Tune your harps, Tune your harps, Si-on

CHORUS.

TENOR.

Tune your harps, Tune your harps, Si-on

CHORUS.

BASS.

Tune your harps, Tune your harps, Si-on

ACCOMP.

f CHORUS. *Full* (Voice alone) *f*

PED. Sust.

..... her head shall.... raise;

..... her head shall.... raise;

Ob.

now..... her head shall raise; Tune your harps, Tune your harps, Tune your

now her head shall raise; Tune your harps, Tune your harps, Tune your

now..... her head shall raise;..... Tune your

Ob.

Full

Sust.

Tune your harps to songs of praise; Tune your harps to songs of praise, to
 Tune your harps to songs of praise; Tune your harps to songs of praise, to
 harps to songs of praise, to songs of praise; Tune your harps to songs of praise, to
 harps to songs of praise, to songs of praise; ... of praise
 harps to songs of praise of praise
 songs of praise, to songs of praise, of praise; ...
 songs of praise, to songs of praise, of praise; ...
 songs of praise, to songs of praise, of praise; ...
 ... Tune your harps to songs of praise;
 Tune your harps to songs of praise;
 Sion on now her head shall
 Sion on now her head shall
 Sion on now her head shall raise, her head shall
 Sion on now her head shall raise, her head shall raise, her head shall
 Sion on now her head shall raise, her head shall raise, her head shall

8ves.

85

raise, shall raise....., now her head, her head shall raise; Tune your

raise, shall raise....., now her head, her head shall raise; Tune your harps, your

raise, her head shall raise, now her head shall raise;

now her head shall raise, her head, now her head shall raise;

raise, her head shall raise, now her head shall raise;

Wind & Cello

harps, Tune your harps Tune your harps to songs

harps, Tune your harps Tune your harps to songs

Tune your harps, Tune your harps, Tune your harps to songs

Tune your harps, Tune your harps, Tune your harps

Tune, Tune your harps, Tune your harps

of praise, Tune your harps, Tune your harps, Tune your

of praise, Tune your harps, Tune your harps, Tune your harps your

to songs of praise, Tune your harps,

to songs of praise, Tune your harps,

to songs of praise,

Wind & Cello

harps, Tune your harps, Tune your harps to songs
 harps, Tune your harps, Tune your harps to songs
 Tune your harps, Tune your harps, Tune your harps to songs
 Tune your harps, Tune your harps, Tune your harps
 Tune, Tune your harps, Tune your harps.....
 of praise; Sion now..... her head shall raise, Si-on now her head shall
 of praise; Sion now..... her head shall raise, Si-on now her head shall
 of praise; Si-on now.... her head shall raise, Si-on
 to songs of praise; Sion now her head shall raise, Si-on now her head shall
 to songs of praise; Si-on now.... her head shall raise;.....
 raise; Tune your harps to songs....., to songs of praise,
 raise; Tune your harps to songs....., to songs of praise,
 now her head shall raise;... Tune your harps to songs of praise, Tune your harps,
 raise; Tune your harps to songs....., to songs of praise, Tune your harps,
 Tune your harps to songs....., to songs of praise, Tune

Vio.
Wind & Cello
Fall

PED. 8ves.
 Handel's "Judas Maccabean" (N. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100)

Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
 Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
 Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
 Tune your harps, Tune your harps to songs, to songs of praise, Tune your harps,
 Tune your harps, Tune your harps to songs..., to songs of praise, Tune your harps,
 PED. 8ves. 8ves.
 Tune your harps to songs of praise, to songs of praise, Tune your
 Tune your harps to songs of praise, to songs of praise, Tune.....your
 Tune your harps to songs of praise, to songs of praise, Tune your harps,
 Tune your harps to songs of praise, to songs of praise, Tune your harps, Tune your harps to
 Tune your harps to songs of praise, to songs of praise, Tune,
 harps to songs of praise, I Tune.....your harps,.....
 harps to songs of praise, Tune.....your harps, your harps, Tune.....
 Tune.....your harps to songs of praise;..... Sion now her
 songs, to songs of praise, Tune.....your harps to songs of praise;
 Tune your harps, Tune your harps to songs of praise; Sion now her
 8ves. 8ves.

[illegible]

N^o 33.

Recit. — "O LET ETERNAL HONOURS CROWN HIS NAME."

RECIT. ISRAELITISH WOMAN.

SOPRANO
VOICE.

ACCOMP.

O let e...ter...nal ho...nours crown his name,

The first system of the musical score. The Soprano Voice part is on a single staff with a treble clef and a common time signature (C). The lyrics are "O let e...ter...nal ho...nours crown his name,". The Accompaniment part consists of two staves (treble and bass clefs) with a common time signature (C). It begins with a piano (p) dynamic marking. The music is in G major, indicated by one sharp (F#).

Ju...das, first wor...thy in the rolls of fame; Say, "He put on the

The second system of the musical score. The Soprano Voice part continues with the lyrics "Ju...das, first wor...thy in the rolls of fame; Say, 'He put on the'". The Accompaniment part continues with the same two-staff format.

breastplate as a Giant; And girt his warlike harness a..bout him; In his acts he

The third system of the musical score. The Soprano Voice part continues with the lyrics "breastplate as a Giant; And girt his warlike harness a..bout him; In his acts he". The Accompaniment part continues with the same two-staff format.

was like a li..on. And like a li..on's whelp roar.ing for his prey."

The fourth system of the musical score. The Soprano Voice part concludes with the lyrics "was like a li..on. And like a li..on's whelp roar.ing for his prey." and ends with a double bar line. The Accompaniment part continues with the same two-staff format.

N^o 34.

Air. — "FROM MIGHTY KINGS HE TOOK THE SPOIL."

Andante.

SOPRANO
VOICE.

ACCOMP.

Sym:

Andante. *mf*

From migh...ty kings he took..... the spoil, And

(Voice alone.) *p*

with his acts made Judah smile,

From migh.ty migh.ty kings, From

Sym:

migh.ty migh.ty kings he took..... the spoil And with his acts made Ju..dah

smile....., made Ju.dah smile.....

And with his acts..... made Ju.....dah smile.

Sym: *mf*

From migh.....ty kings, From

p

migh.....ty kings he took the spoil, And with his acts made

Ju.....dah.... smile....., And with his acts made

lr

Ju...dah smile.....

lr

(Voice.)

And with his acts, And

with his acts..... made Ju...dah smile, And with his acts made

Ju...dah smile....., And

with his acts.... made Judah smile.

mf

hr Fine.

Fine.

Allegro.

Ju-dah re-joi-ceth, re-joi-ceth in his name.

And triumphs, and triumphs in her he-ro's fame.

Ju-dah re-joi-ceth, rejoiceth in his name, And triumphs, and triumphs in her he-ro's fame.

And triumphs in her he-ro's fame.

Da Capo.

fame, And triumphs in her he-ro's fame.

Da Capo.

N^o 35.

Duett. — "HAIL, JUDEA, HAPPY LAND!"

Strings

Allegro.

1. VOICE.

Allegro.

2nd. VOICE.

Allegro.

mf Allegro.

ACCOMP.

Hail, hail, hail, Ju...de...a, happy land! Ju...de...a, happy land! Sal...

p

Basses only

Hail, hail, hail, Ju...de...a, hap-py land! Ju...

...va.....tion pros...pers in his hand. Ju...de...a, hap-py

CHORUS *Allegro.*

SOPRANO. Hail, hail, Ju-de-a, Ju-de-a, hap-py land! Sal-va

ALTO. Hail, hail, Ju-de-a, happy land! Ju-de-a, happy land! Sal.

TENOR. Hail, hail, Ju-de-a, hap-py land! Ju-de-a, hap-py land! Sal.

BASS. Hail, hail, Ju-de-a, hap-py land! Ju-de-a, hap-py land! Sal.

ACCOMP. CHORUS *Allegro.*

tion pros-pers in his hand. Hail, hail, Ju.

va tion pros-pers in his hand. Hail, hail, Ju.

va tion prospers in his hand. Hail, hail,

va tion prospers in his hand. Hail, hail, Ju.

de-a, happy land! Ju-de-a, happy land! Sal-va tion pros-pers

de-a, Ju-de-a, happy land! Sal-va tion pros-pers

hail, Ju-de-a, happy land! Sal-va tion pros-pers

de-a, happy land! Sal-va tion pros-pers

in his hand. Hail, hail, Ju-de-a, hap-py, hap-py land! Hail, hail, hail, Ju-de-a, hap-py land! Sal-va-tion pros-pers in his hand.

in his hand. Hail, hail, Ju-de-a, hap-py land! Ju-de-a, hap-py land! Hail, hail, hail, Ju-de-a, hap-py land! Ju-de-a, hap-py land! Sal-va-tion pros-pers in his hand.

in his hand. Hail, hail, Ju-de-a, hap-py, hap-py land! Hail, hail, hail, Ju-de-a, hap-py land! Hail, hail, hail, Ju-de-a, hap-py land! Hail, hail, hail, Ju-de-a, hap-py land! Sal-va-tion pros-pers in his hand.

in his hand. Hail, hail, Ju-de-a, hap-py land! Ju-de-a, hap-py land! Hail, hail, hail, Ju-de-a, hap-py land! Ju-de-a, hap-py land! Sal-va-tion pros-pers in his hand.

8ves. 8ves. 8ves. 8ves.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "Hail, hail, Ju-de-a, hap-py land! hap-py land!". The piano part consists of chords and a simple bass line. The system ends with a repeat sign and the instruction "8ves.".

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "hap-py land! Sal-va-tion pros-tion". The piano part features a more active melody in the right hand. The system ends with a repeat sign and the instruction "8ves.".

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "pros-pers in his hand." The piano part features a more active melody in the right hand. The system ends with a repeat sign and the instruction "8ves.".

N^o 37.

Recit.—“THANKS TO MY BRETHREN.”

RECIT. JUDAS MACCABÆUS.

TENOR
VOICE.

ACCOMP.

Thanks to my brethren; but look up to Heav'n! To

Heav'n let glo...ry and all praise be giv'n; To Heav'n give your ap.

plause, nor add the second cause, As once your fathers did in Midian;

Saying, “The sword of God and Gideon.” It was the Lord that

for his Israel fought, And this our wonderful salvation wrought.

N^o 38.

Air. — "HOW VAIN IS MAN WHO BOASTS IN FIGHT."

Andante.

VOICE.

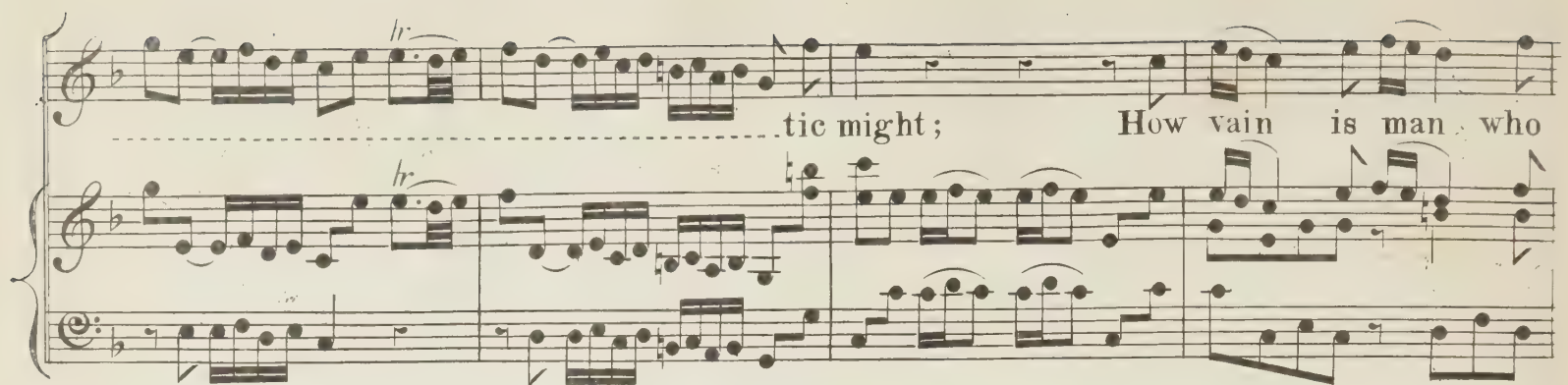
Andante.

ACCOMP.

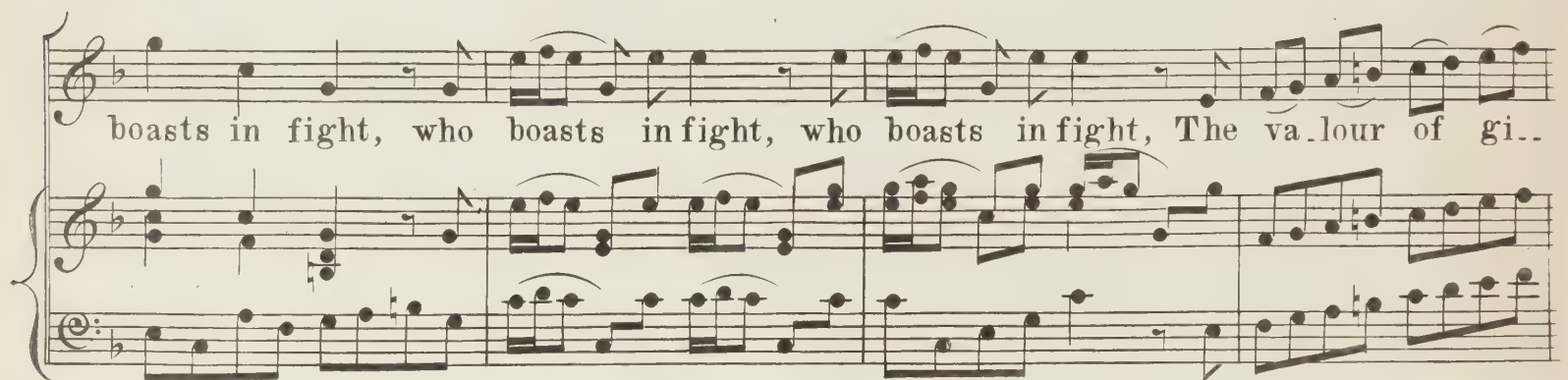
How vain is man who boasts in fight,

(Voice alone.) *p*

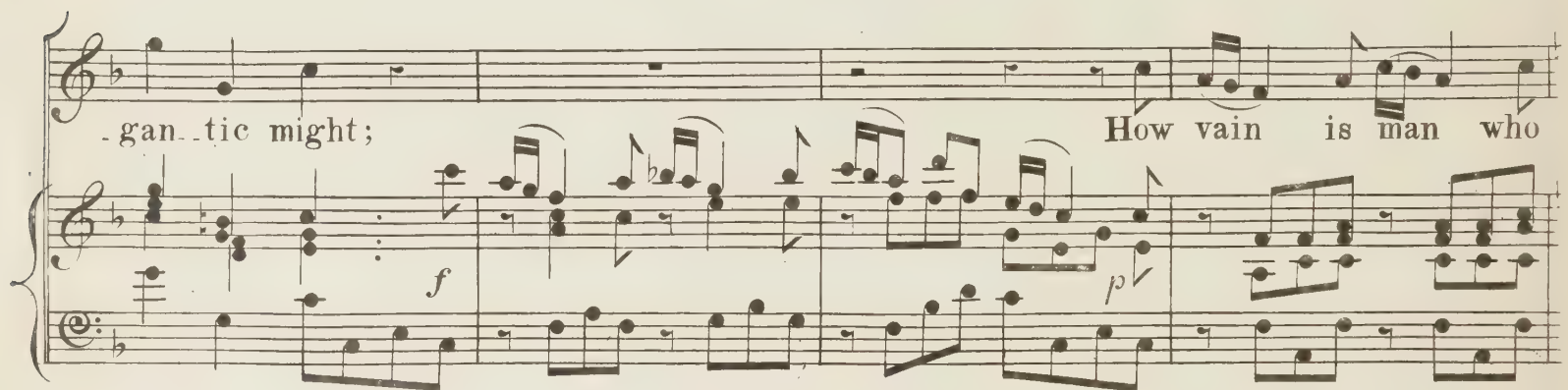
The valour of gi-gan-...tic might, The valour of gi-gan-...



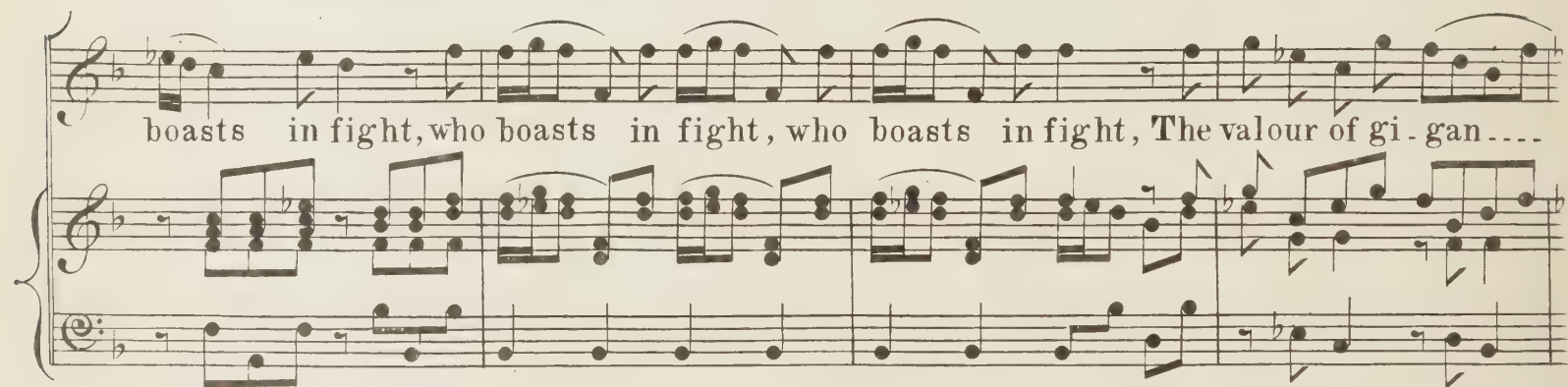
tic might; How vain is man who



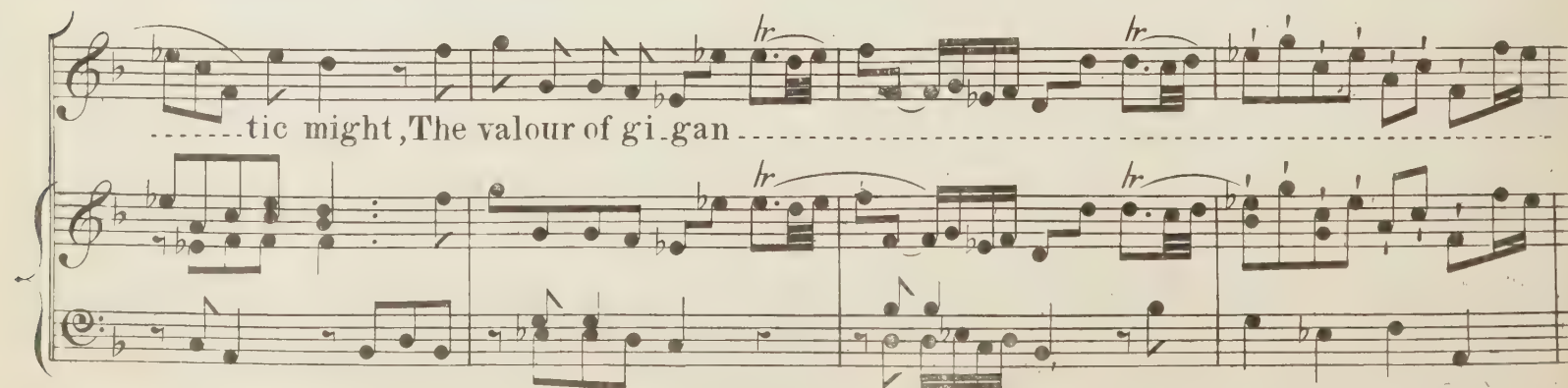
boasts in fight, who boasts in fight, who boasts in fight, The valour of gi..



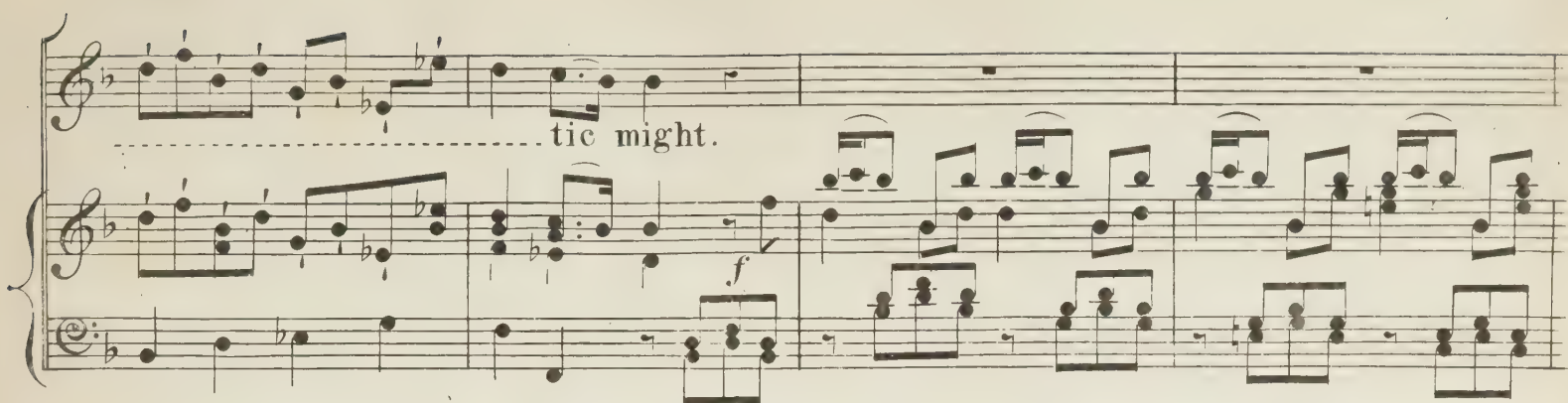
gan-tic might; How vain is man who



boasts in fight, who boasts in fight, who boasts in fight, The valour of gi-gan....

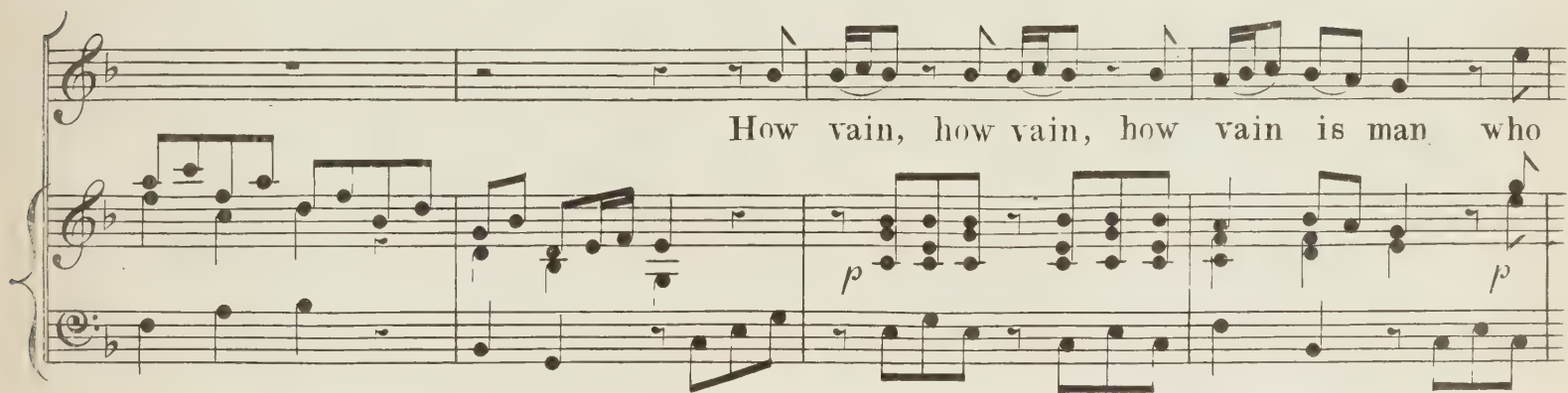


tic might, The valour of gi-gan



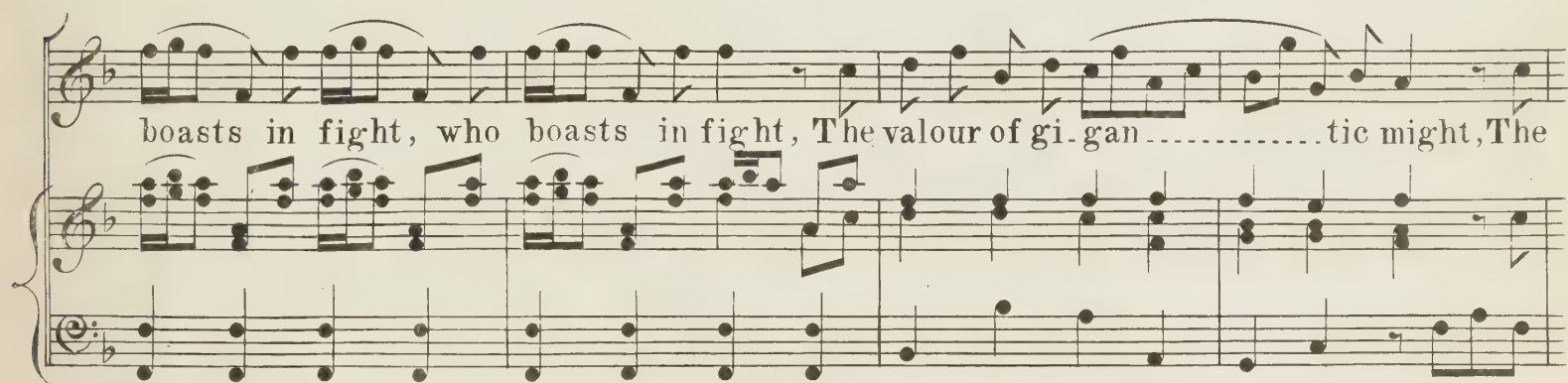
tic might.

f



How vain, how vain, how vain is man who

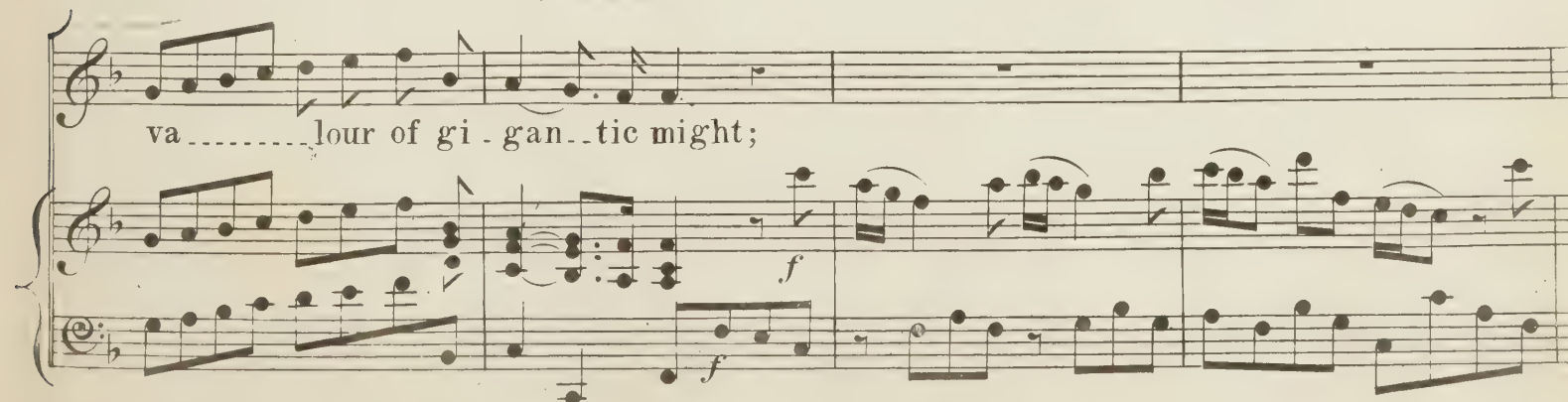
p



boasts in fight, who boasts in fight, The valour of gi-gan...tic might, The



valour of gi-gan...tic might, The



va...lour of gi-gan...tic might;

f

And dreams not that a hand un-seen, Di-

rects and guides this weak machine, And dreams not that a

hand un-seen, Di-rects and guides this weak ma-chine, Di-rects and

guides, Di-rects and guides this weak ma-chine. How

Fine. *p* *Dal Segno.* *hr.* *p* *Dal Segno.*

N^o 39.

Organ

Recit.—“O JUDAS! O MY BRETHREN.”

RECIT. ISRAELITISH MESSENGER.

VOICE.

ACCOMP.

O Ju-das! O my brethren! New scenes of blood-y

war in all their hor-rors rise: Pre-pare, pre-pare, Or soon we fall a

sacrifice To great Antiochus. From the Egyptian coast (Where Ptolemy hath Memphis and Pelusium

lost) He sends the valiant Gorgias, and commands His proud vic-torious bands To

root out Israel's strength, and to e-rase Ev'ry me-morial of the sacred place.

N^o 40.*Strings*

Air.— "AH! WRETCHED ISRAEL!"

Largo.

VOICE.

ACCOMP.

Violoncello Solo.

Ah! wretch.ed, wretch.ed

(Voice alone.)

Is-ra-el! fall'n how low, fall'n how low; Ah!..... wretched

Is-ra-el! Ah! wretched Is-ra-el! fall'n how low, fall'n how low,

From joy...ous transport, From joy...ous

transport to desponding woe. Wretched Is-ra-el! Wretch-ed! wretch-ed!

fall'n, fall'n, From joy-ous trans-port to des-pond-ing

N^o 41. *Str. Fl. ob.*
Bⁿ
4th Hor

Chorus.—“Ah! WRETCHED ISRAEL!”

SOLO.

woe.....

CHORUS.

SOPRANO.

mf Ah! wretch-ed, wretch-ed Is-ra-el!

ALTO.

CHORUS.

mf Ah! wretch-ed, wretch-ed Is-ra-el! wretch-ed Is-ra-el!

TENOR.

CHORUS.

mf Ah! wretch-ed, wretch-ed Is-ra-el! wretch-ed Is-ra-el!

BASS.

CHORUS.

mf Ah! wretch-ed, wretch-ed Is-ra-el!

ACCOMP.

p *mf*

8ves.

fall'n how low, From joy...ous

fall'n how low, From joy...ous transport, From joy...ous

fall'n how low, From joy...ous transport, From joy...ous

fall'n how low, From joy...ous transport, From joy...ous

8ves. 8ves.

transport to desponding woe. Wretched Is-rael! Wretched, wretch-ed fall'n,

transport to desponding woe. Wretched Is...rael! Wretched, wretch-ed fall'n,

transport to desponding woe. Wretched Is...rael! Wretched, wretch-ed fall'n,

transport to desponding woe. Wretched Is-rael! Wretched, wretch-ed fall'n,

fall'n From joy...ous trans-port to des...pond...ing woe. Wretch-ed

fall'n From joy...ous trans-port to des...pond...ing woe. Wretch-ed

fall'n From joy...ous trans-port to des...pond...ing woe. Wretch-ed

fall'n From joy...ous trans-port to des...pond...ing woe. Wretch-ed

8ves.

Handwritten notes: Fl., Bm, Fl., Ob., Bm, Horn 1-2, 3-4, Fl. added, Full

Is...ra-el! fall'n how low, From joy...ous transport to desponding woe; Wretched

Is...ra-el! fall'n how low, From joy...ous transport to desponding woe; From joy....ous

Is...ra-el! fall'n how low, From joy...ous transport to desponding woe;.....

Is...ra-el! fall'n how low, From joy....ous

Is...ra el! fall'n how low, From joy....ous transport to desponding woe.....

transport to desponding woe;.....wretched Is...rael! Ah! wretch.ed

..... Wretched Is...rael! fall'n how low. Ah! wretch.ed

transport to desponding woe..... Wretched Is.ra.el! wretched

....., fall'n how low, From

Is..ra-el! fall'n how low, From

Is..ra-el! *p* fall'n how low, fall'n how low, From

Is..ra-el! fall'n how low, fall'n how low, From

joy...ous transport, From joy..ous transport to des-ponding woe,

joy...ous transport, From joy..ous transport to des-ponding woe,

joy...ous transport, From joy..ous transport to des-ponding woe,

joy...ous transport, From joy..ous transport to des-ponding woe,

Fl. *Ob.* *Bn.* *8ves.*

fall'n how low, From joy-ous transport to des-pond...ing, des-pond...ing

fall'n how low, From joy-ous transport to des-pond...ing, des-pond...ing

fall'n how low, From joy-ous transport to des-pond...ing, des-pond...ing

fall'n how low, From joy-ous transport to des-pond...ing, des-pond...ing

Adagio. *Adagio.* *Adagio.* *Full* *8ves.*

woe.

woe.

woe.

woe.

5f

N^o 42.

Recit.—“BE COMFORTED.”

BASS VOICE.

RECIT. SIMON.

Be com-fort-ed; nor think these plagues are

ACCOMP.

sent For your destruction, but for chas-tise-ment! Heav'n oft in mer-cy pu-nish-eth,

that sin may feel its own de-me-rits from within, And urge not ut-ter ru-in.

Turn to God, And draw a bless-ing From his i-ron rod.

N^o 43.

Air.—"THE LORD WORKETH WONDERS."

BASS
VOICE.

Allegro.

100 COMP.

f Allegro.

hr

hr

hr

hr

hr

The

(Voice
alone)

Lord worketh won ders,

The Lordworketh won

mf

ders, His

glo-ry to raise,

The Lord worketh won

mf

p

Handwritten musical score for Handel's "Judas Maccabees". The score is written on five systems, each with a vocal line and a piano accompaniment. The lyrics are: "ders, His glo-ry to raise....., His glo-ry to raise....., His glo-ry, His glo-ry to raise....., His glo-ry to raise. The Lord worketh won..... ders, His glo-ry to raise.....". The score includes various musical notations such as notes, rests, and dynamic markings like *cres:*, *p*, and *f*. There are also some handwritten red markings on the page.

ders, His glo-ry to raise....., His

glo-ry to raise....., His glo-ry, His

glo-ry to raise....., His glo-ry to raise.

The Lord worketh won.....

ders, His glo-ry to raise.....

....., His glo-ry to raise.

And still as He thun ders, And

still as He thun ders, Is fearful in praise, Is fearful in praise, Is

fearful in praise, Is fearful in praise, Is fearful in praise. The Lord worketh won

ders, His glo-ry to raise, And still as He thun- ders, And

still as He thunders, Is fearful in praise, And still as He thunders, Is fear...ful in praise.

N.^o 44. Recit. — "MY ARMS! AGAINST THIS GORGIAS WILL I GO."

RECIT. JUDAS MACCABÆUS.

Organ.
TENOR
VOICE.

My arms! Against this Gorgias will I go. The I-du-me-an go-vernor shall

ACCOMP. *p*

know how vain, how inef.fective his design, While rage his leader, and Je-hovah mine.

N^o 45.

Air.— "SOUND AN ALARM!".

*Allegro.*TENOR
VOICE.

Sound an alarm, Sound an alarm, your silver trumpets sound, And call the... brave, and...

Allegro.

ACCOMP.

(Voice alone.)

on-ly... brave, and on-ly brave a-round, call the brave, call the brave, And

on-ly brave a-round.

Sound an alarm, your

silver trumpets sound, your trumpets sound, your trumpets sound, And call the brave, and...

on-ly brave, And call the brave, and on-ly brave, and on-ly brave a-round, call the

brave, call the brave.....

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a dotted quarter note followed by eighth notes, while the piano accompaniment consists of chords and moving lines in both hands.

....., and on-ly brave, a-round.

The second system continues the musical piece. The vocal line has a more melodic, flowing quality with slurs. The piano accompaniment includes a forte (*f*) dynamic marking in the right hand, indicating a more powerful accompaniment.

Who listeth fol-low; To the field a-gain. Justice with courage,

This system contains the lyrics 'Who listeth fol-low; To the field a-gain. Justice with courage,'. The piano accompaniment features a piano (*p*) dynamic marking in the left hand.

is a..... thou-sand men, is a thou-sand men, Justice with courage, Justice with

The fourth system continues the lyrics with 'is a..... thou-sand men, is a thou-sand men, Justice with courage, Justice with'. The musical notation shows a continuation of the vocal and piano parts.

courage is a thou.sand men, is a thou.sand men, is a thou....sand men.

The final system on the page contains the lyrics 'courage is a thou.sand men, is a thou.sand men, is a thou....sand men.' and concludes the musical phrase with a double bar line.

Full Orchestra

118

Allegro.

VOICE.

Sound an alarm!

Allegro.

Full.

ACCOMP.

(Voice alone.)

ff

Sound an alarm, your silver trumpets sound!

And

(Voice alone.)

f str.

Ob. Trp.

Full.

Ob. Trp.

Full.

p str.

call the brave, and only brave, and only brave around.

Sound an alarm!

Full.

Vio.

Full.

(Voice alone.)

Your silver trumpets sound,

And

Full.

f

p

Ob. Trp.

hr

f str.

Full.

str.

p

call the brave, and only brave, and only brave around.

f

str.

N^o 46.

117
Chorus.—“WE HEAR.”

SOPRANO. CHORUS. *Full*
We hear, we hear, we hear, we
ALTO. CHORUS
We hear, we hear, we hear, we
TENOR. CHORUS.
We hear, we hear, we hear, we
BASS. CHORUS.
We hear, we hear, we hear, we

ACCOMP. *f*
CHORUS. *Full*

hear, the pleas.ing dreadful call, the pleas.ing dreadful call; And
hear, the pleas.ing dreadful call, the pleas.ing dreadful call; And
hear, the pleas.ing dreadful call, the pleas.ing dreadful call; And
hear, the pleas.ing dreadful call, the pleas.ing dreadful call; And

fol.low thee, and fol.low thee, and fol.low thee to conquest:
fol.low thee, and fol.low thee, and fol.low thee to conquest:
fol.low thee, and fol.low thee, and fol.low thee to conquest:
fol.low thee, and fol.low thee, and fol.low thee to conquest:

Handel's "Judas Maccabean" (No. 11)

Sty. Orcl. Br.

p If to fall, If to fall, For laws, re-ligion,

mez: *cres:*

p If to fall, If to fall, For laws, re-ligion,

mez: *cres:*

p If to fall, If to fall, For laws, re-ligion,

mez: *cres:*

p If to fall, If to fall, For laws, re-ligion,

mez: *cres:*

f li-berty we fall! we fol-low thee, we fol-low thee, we fol-low thee, we

f li-berty we fall! we fol-low thee, we fol-low thee, we fol-low thee, we

f li-berty we fall! we fol-low thee, we fol-low thee, we fol-low thee, we

f li-berty we fall! we fol-low thee, we fol-low thee, we fol-low thee, we

f li-berty we fall! we fol-low thee, we fol-low thee, we fol-low thee, we

f hear, we hear, the pleasing dreadful call; And fol-low thee, and

f hear, we hear, the pleasing dreadful call; And fol-low thee, and

f hear, we hear, the pleasing dreadful call; And fol-low thee, and

f hear, we hear, the pleasing dreadful call; And fol-low thee, and

fol...low thee to conquest; If to fall, For laws, re...

fol...low thee to conquest; If to fall, For laws, re...

fol...low thee to conquest; If to fall, For laws, re...

fol...low thee to conquest; If to fall, For laws, re...

ligion, for li...ber ty we fall! for laws, re...li...gion, for

ligion, for li...ber ty we fall! for laws, re...li...gion, for

ligion, for li...ber ty we fall! for laws, re...li...gion, for

ligion, for li...ber ty we fall! for laws, re...li...gion, for

li...ber ty we fall.

li...ber ty we fall.

li...ber ty we fall.

li...ber ty we fall.

N^o 47. *Vigani* Recit. — "ENOUGH: TO HEAV'N WE LEAVE THE REST."

RECIT. SIMON.

BASS
VOICE.

Enough: To Heav'n we leave the rest. Such gen'rous ardour firing ev'ry

ACCOMP.

p

breast, We may di-vide our cares. The field be thine, O Ju-das; and the sanctuary

mine. For Si-on, ho-ly Si-on, seat of God, In ruinous heaps is by the heathen

trod. Such profanation calls for swift redress, If e'er in battle Israel hope success.

Air.—“WITH PIOUS HEARTS.”

Larghetto.

BASS VOICE.

ACCOMP.

Larghetto.

mp

With pious hearts, and brave as pious, O Si-on, we thy call at

...tend, *hr* With pious hearts, and brave as pious, and brave as

pious, O Si-on, we thy call at tend, we thy call at tend, Nor

dread the... na...tions that de...fy us, Nor dread the na...tions that de...fy us,

God our de..fend..er, God our friend.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a mezzo-forte (mf) dynamic marking.

Nor dread the na..tions that de....fy us, God our de..fender, God our de..

The second system continues the vocal and piano parts. The vocal line has a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The piano accompaniment maintains the eighth-note pattern, with a piano (p) dynamic marking at the beginning.

..fender, God our friend. Nor dread the na..tions that de....fy us.

The third system shows the vocal line with a half note C6, followed by quarter notes B5, A5, and G5, then a half note F5. The piano accompaniment continues with the eighth-note pattern.

God our de..fender, God our de...fender, God our friend.

The fourth system features the vocal line with a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The piano accompaniment continues with the eighth-note pattern.

The fifth system shows the vocal line with a half note C6, followed by quarter notes B5, A5, and G5, then a half note F5. The piano accompaniment continues with the eighth-note pattern.

RECIT. ISRAELITISH MAN.

TENOR
VOICE.

ACCOMP.

Ye worshippers of God! Down, down with the polluted altars, down!

Hurl Jupiter Olympus from his throne, Nor reverence Bacchus with his ivy crown And

ivy wreathed rod! Our fathers never knew him or his hated crew, Or knowing, scorn'd such idol

ISRAELITISH WOMAN.

vanities. No more in Sion let the virgin throng, Wild with delusion, pay their nightly

song To Ashtoreth, yclept the Queen of Heav'n; Hence, to Phoenicia, be the goddess driv'n; Or be she, with her

priests and pageants, hurld To the remotest corner of the world, Ne'er to delude us more with pious lies.

Sz.
Fl. O. Br.
2. Flutes

120

N^o 50.

Air. — "WISE MEN FLATT'RING, MAY DECEIVE YOU."

SOPRANO
VOICE.

Larghetto.

II.
Br.
Accomp.

Measures 1-8 of the musical score. The Soprano part is a single line with rests. The Piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *mf* and *Larghetto*. There are red handwritten notes: "Ob. 1" and "Fl. 2" in measures 3 and 4 respectively.

Measures 9-16 of the musical score. The Piano accompaniment continues with two staves. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *p* and *mf*. There are red handwritten notes: "Fl. 1" in measure 10 and "Fl. 2" in measure 11.

Measures 17-24 of the musical score. The Piano accompaniment continues with two staves. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *p* and *f*. There are red handwritten notes: "Fl. 1" in measure 18 and "Fl. 2" in measure 19.

Measures 25-32 of the musical score. The Soprano part enters with the lyrics "flatt'ring, may de...ceive you With their vain mys...terious art, With their". The Piano accompaniment continues with two staves. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *pp*. There are red handwritten notes: "Fl. 1" in measure 26 and "Fl. 2" in measure 27.

Measures 33-40 of the musical score. The Soprano part continues with the lyrics "vain mys...terious art; Ma...gic... charms can ne'er re...". The Piano accompaniment continues with two staves. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *mp* and *p*. There are red handwritten notes: "Br." in measure 34 and "Fl. 1" in measure 35.

...lieve you, Nor can heal the.....wounded heart. No! Magic charms

can ne'er re-lieve you, Ma-gic..... charms can ne'er re-lieve you, Nor can

heal the..... wound-ed heart, can...not heal the wound....ed heart.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one flat. The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of 12 measures. The first measure has a red "Tr." marking above the voice staff. The second measure has a red "Tr." marking above the voice staff. The third measure has a red "Tr." marking above the voice staff. The fourth measure has a red "Tr." marking above the voice staff. The fifth measure has a red "Tr." marking above the voice staff. The sixth measure has a red "Tr." marking above the voice staff. The seventh measure has a red "Tr." marking above the voice staff. The eighth measure has a red "Tr." marking above the voice staff. The ninth measure has a red "Tr." marking above the voice staff. The tenth measure has a red "Tr." marking above the voice staff. The eleventh measure has a red "Tr." marking above the voice staff. The twelfth measure has a red "Tr." marking above the voice staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte "f" dynamic. The bass line is marked with a forte "f" dynamic. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and half notes. The score is written in a traditional musical notation style with a single system of staves.

The musical score for "The Rose Tree" is presented on three staves. The top staff is a single melodic line in treble clef, featuring a series of whole notes. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The piece concludes with a "Fine." marking and a repeat sign.

But true..... wis...dom can... re..lieve you, God-like wis..dom

lr

p

Bassi

Ob

Ob-2

lr

Fm

from a.....bove, God-like wis...dom from a...bove;....

lr

F

Ob

Fm

F

This a....lone can ne'er de.....ceive you, This a.....lone can

lr

lr

sfz

ne'er de..ceive you, This a....lone... all pains re....move.

sfz

Tr-Ob

lr

mf

B

8.

Dal Segno.

lr

8.

N.º 51.

Duett.—“OH! NEVER BOW WE DOWN.”

1. SOPRANO. *Andante.*

2nd. SOPRANO. *Andante.*

100 COMP. *mf Andante.*

Oh! never, never bow we down, Oh! never, never bow we down To the rude

lr

p

Vla

B

stock or sculptur'd stone; never, never bow we down, Oh! never, never bow we down, To the rude

(Vla. divisi)

Str

Voice alone

Vla

cello

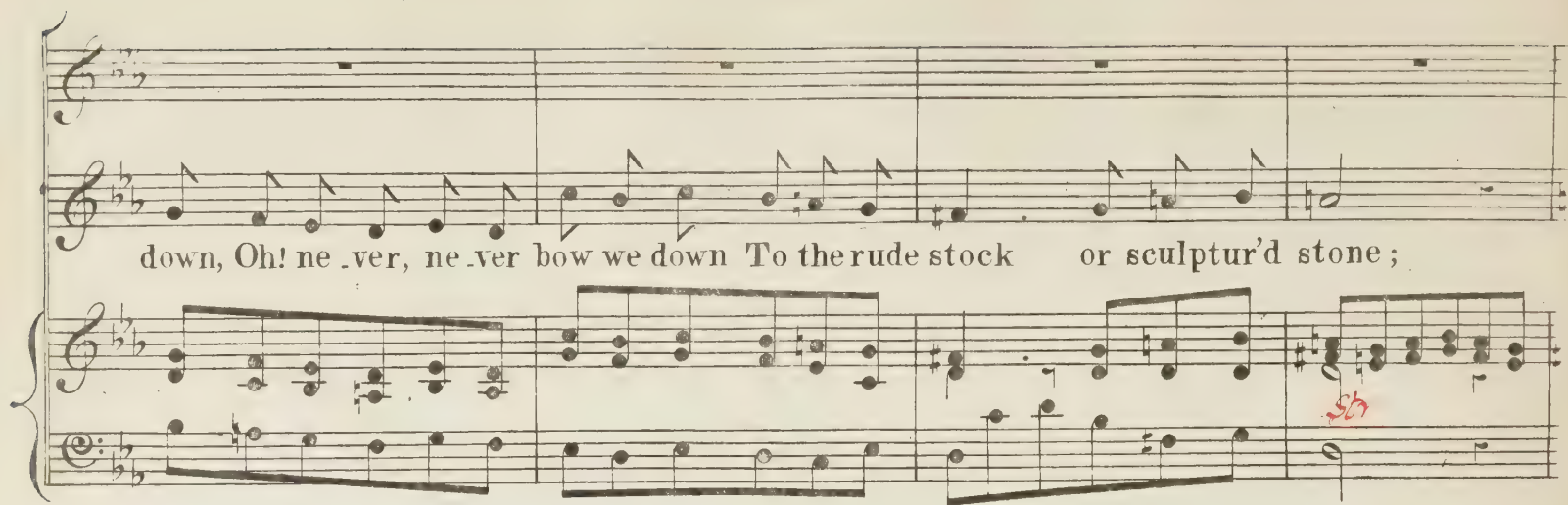
stock or sculptur'd stone;

lr

Oh! never, never bow we

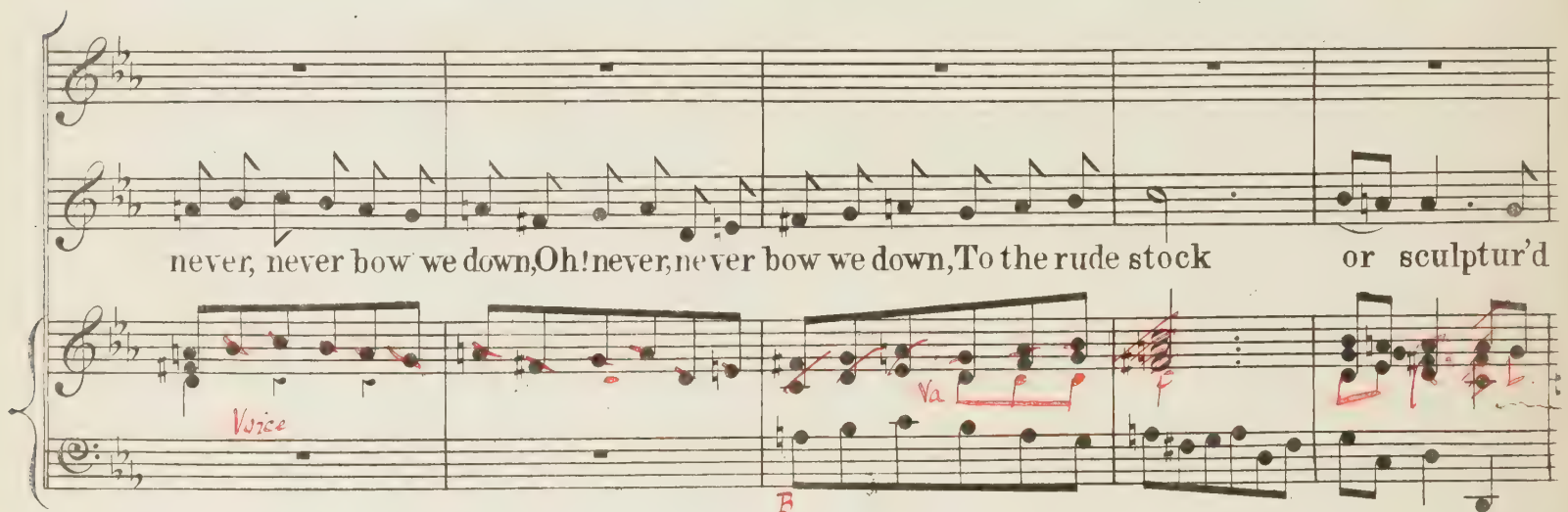
I

Vla



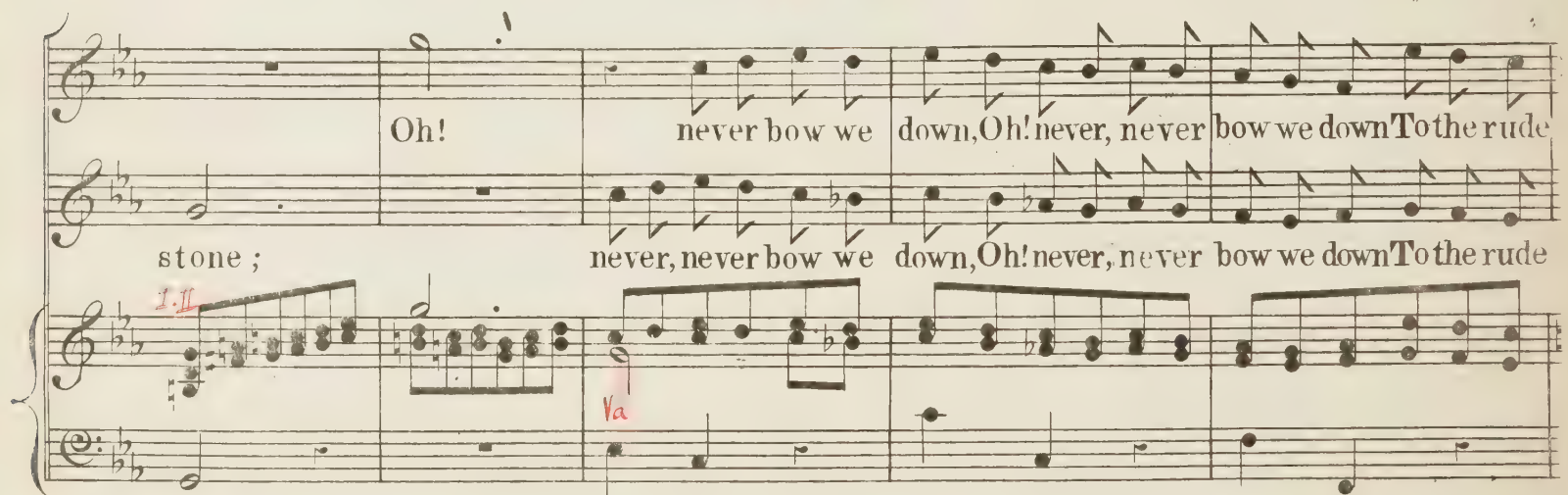
down, Oh! ne . ver, ne . ver bow we down To the rude stock or sculptur'd stone ;

Handwritten red markings: "St" in the bass staff.



never, never bow we down, Oh! never, never bow we down, To the rude stock or sculptur'd

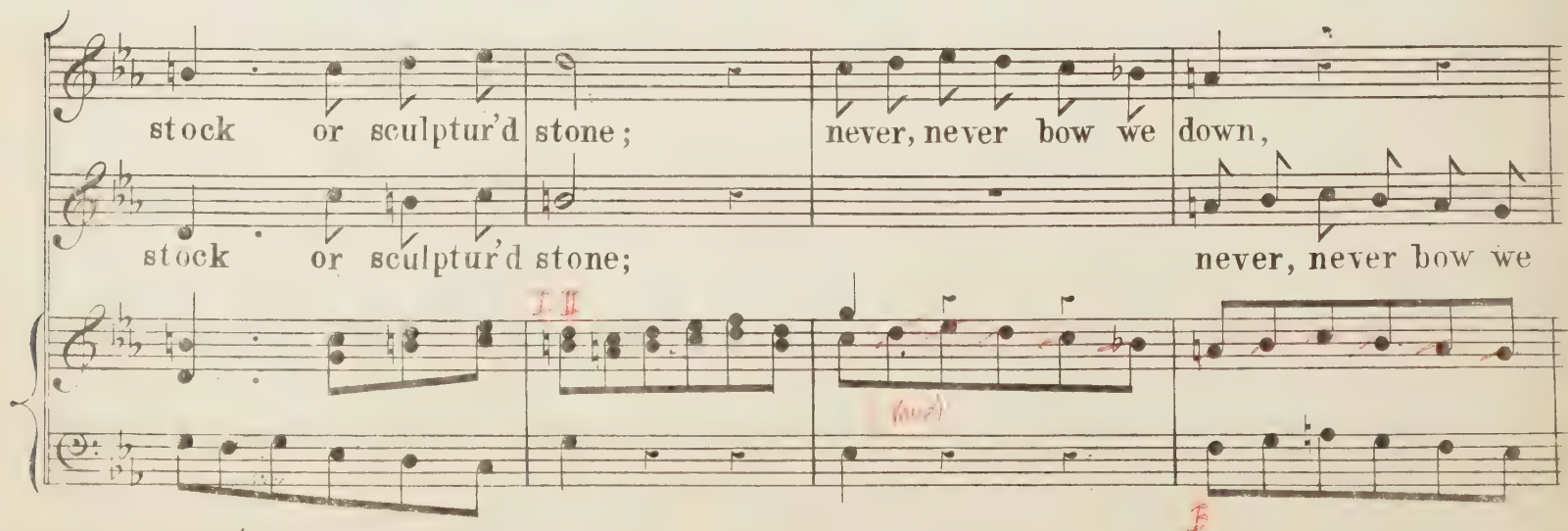
Handwritten red markings: "Vice" in the bass staff, "Va" in the treble staff, and "B" in the bass staff.



Oh! never bow we down, Oh! never, never bow we down To the rude

stone ; never, never bow we down, Oh! never, never bow we down To the rude

Handwritten red markings: "I. II" in the treble staff, "Va" in the bass staff.



stock or sculptur'd stone ; never, never bow we down,

stock or sculptur'd stone ; never, never bow we

Handwritten red markings: "I. II" in the treble staff, "(mus)" in the bass staff, and "B" in the bass staff.

never, never bow we down, never, never bow we down, Oh! never, never
down, never, never bow we down, no, no,

bow we down To the rude stock, to the stock or sculptur'd stone;
never, never bow we down to the stock or sculptur'd stone;

But e...ver wor...ship Is...rael's God, E..
But e...ver wor...ship Is...rael's God, E..

...ver o...bedient to his aw...ful nod, E...ver o...bedient to his aw...ful
...ver o...bedient to his aw...ful nod, E...ver o...bedient to his aw...ful

nod. Oh! never, never bow we

down, never, never bow we down, Oh! never, never

down, never, never bow we down, no, no,

bow we down To the rude stock or sculptur'd stone; But e-ver

ne-ver, ne-ver bow we down To the rude stock or sculptur'd stone; But e-ver

wor-ship Is-rael's God, E-ver o-bedient to his aw-ful nod.

wor-ship Is-rael's God, E-ver o-bedient to his aw-ful nod.

Rise
N^o 52.

Str.
Ob.

(4 Full orchestra p. 134)

133

Chorus.—"WE NEVER WILL BOW DOWN."

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

Andante.

CHORUS.

Andante.

CHORUS.

Andante.

CHORUS.

Andante.

CHORUS.

Full

CHORUS.

mf Andante.

8ves.

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stock or sculp-tur'd stone, To the rude stock or sculp-tur'd

stone:

stone: We never, never will bow down, We never, ne- ver will bow down To the rude

stone: We never will bow down, We never will bow down To the rude

stone: We never will bow down, We never, ne- ver will bow down To the rude

8ves.

never bow To the rude stock or sculp-tur'd, sculp-tur'd stone: We

never bow To the rude stock or sculp-tur'd, sculp-tur'd stone: We

down, To the rude stock or sculp-tur'd, sculp-tur'd stone: We never, never will bow

down, To the rude stock or sculp-tur'd, sculp-tur'd stone: We never, never will bow

never, never will bow down, We never, never will bow down, We never, never

never, never will bow down, To the rude stock or sculptur'd stone:

down, To the rude stock or sculp-tur'd stone: We

down, We never, never will bow down, To the rude stock,

8 vs.

will bow down To the rude stock or sculp-tur'd, sculptur'd stone: We never, never will bow

To the rude stock or sculptur'd stone: We never, never will bow

never, never will bow down To the rude stock, We never, never will bow down, We

We never, never will bow down, We

down, We never, never will bow down, We never, never will bow down To the rude

down, We ne...ver will bow down, We never, never will bow down To the rude

never, never will bow down, never will bow down, We never, never will bow down To the rude

never, never will bow down,

stock, We ne.....ver will bow down, We never will bow down To the rude

stock, We never, never will bow down, We never, never will bow down To the rude

stock, We never, ne.ver will bow down, never To the rude

We never, ne.ver will bow down. We never, never will bow down To the rude

8ves.

stock or sculptur'd stone: To the rude stock or sculptur'd stone;

stock or sculptur'd stone: To the rude stock or sculptur'd stone;

stock or sculptur'd stone: To the rude stock or sculptur'd stone;

stock or sculptur'd stone: To the rude stock or sculptur'd stone;

stock or sculptur'd stone: To the rude stock or sculptur'd stone;

ship God, We wor... ship God, and God a

wor... ship God, and God a lone. We wor...

wor... ship God, and God a lone.

We worship God, we wor...

8ves.

lone, and God a lone. We wor...

ship God, and God alone, We wor... ship God a lone, We wor...

We wor... ship

ship God a lone.

ship

ship God a lone.

God, We wor...

We wor... ship God, and

PED SVCS.

God alone. We worship God, We worship God, and God alone.

11.

God a lone, and God a lone. We wor-ship God, We
 God a lone, and God a lone. We wor-ship
 God a lone, and God a lone.
 God a lone, and God a lone. We wor-ship
 wor-ship God, and
 God, We wor-ship God, and
 God We wor-ship God, and
 God a lone, We wor-ship God, and God a lone.
 God a lone, We wor-ship God, and God a lone.
 God a lone, We wor-ship God, and God a lone.
 God a lone, We wor-ship God, and God a lone.

8ves.

Stevens

PART THE THIRD.

Nº 53.

Air. — "FATHER OF HEAV'N."

Andante Larghetto.

VOICE:

Andante Larghetto.

mp

hr

Fa.....ther of Heav'n! Father of Heav'n! from

(Voice alone.) p

thy e.ternal throne, from thy e..ter..nal throne, Look with an eye of

ble.ss.....ing down; While we prepare with ho.ly rites To so.lem..

nize the Feast of Lights. Fa

mf *p*

.....ther of Heav'n! from thy eter. nal throne, Look with an

(Voice alone.)

eye of blessing down; While we pre..pare

.... with ho.ly rites To so.lemnize the Feast of Lights, the Feast of

Lights, To solemnize the Feast of Lights,

While we prepare, with ho.....ly rites, To solemnize..... the Feast of Lights.

And thus our

(Voice alone.)

grate..ful hearts em-ploy; And in thy praise This altar raise,

p *cres:* *p* *cres:* *p* *cres:*

With ca.rols of tri.umphant joy, This al.tar raise, With ca.rols of tri.umphant

p *cres:* *p*

joy, With ca.rols of tri..um..phant joy. Fa.ther of Heav'n!

(Voice alone.)

from thy e-ternal throne, from thy e-ter-nal throne,

p

Look with an eye of blessing down; While we pre-pare...

(Vice alone.)

...with ho-ly rites To so-lemnize... the Feast of Lights, the Feast of

Lights, To so-lem-nize... the Feast of Lights.

hr

mf

Nº 54.

Recit. — "SEE, SEE, YON FLAMES."

(Accompanied)

RECIT. ISRAELITISH MAN.

TENOR
VOICE.

ACCOMP.

See, see, yon flames that from the altar broke, In spi.ry streams pur..

A Tempo. sue the trailing smoke; *A Tempo.* The fragrant incense mounts the yielding air, *A Tempo.*

RECIT. Sure pre ... sage that the Lord hath heard our pray'r. RECIT. *A Tempo.*

Nº 55.

Organ

Recit. — "O GRANT IT, HEAV'N."

RECIT. ISRAELITISH WOMAN.

VOICE.

ACCOMP.

O grant it, Heav'n, that our long woes may cease, And Judah's daughters taste the calm of peace;

Sons, brothers, husbands, to bewail no more. Tortur'd at home, or havock'd in the war.

Nº 56.

Air. — "SO SHALL THE LUTE AND HARP AWAKE."

Allegro.

VOICE.

Allegro.

ACCOMP:

mf

So shall the lute and harp awake, And

sprightly voice sweet descant run,

So shall the lute awake, So

shall the harp awake, So shall the lute and harp awake, And sprightly voice sweet descant run, And

spright.ly voice sweet des... cant run, And spright

ly voice sweet des... cant run, And

spright ly voice... sweet des... cant run,

Se..

ra... phic me... lo... dy to make, In the pure strains of Jes... se's Son, Se..

ra phic me... lo... dy to make, In the pure strains,.....

Legato.

B

..... In the pure strains of

Jes... se's Son, Se...

sf *p*

ra.phic me.lo....dy to make, In the pure strains of Jesse's Son,

I-II *mp* *p*

B *B* *B*

In the pure strains,..... In

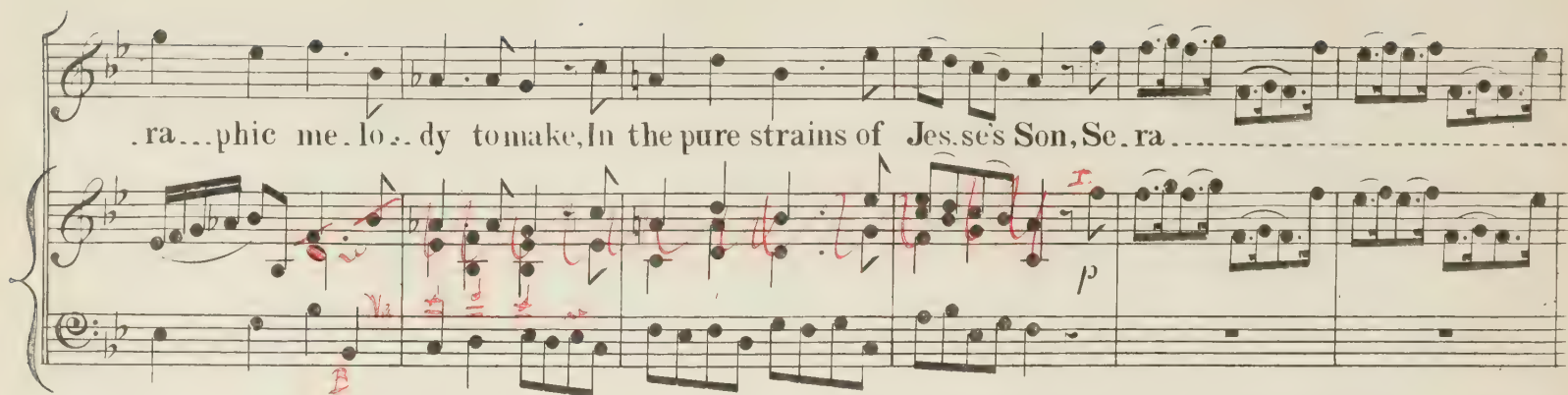
the pure strains of Jes...se's Son.

So shall the lute a.wake, So shall the harp a.wake, So

shall the lute and harp a.wake, And sprightly voice sweet descant run, And spright...ly voice sweet

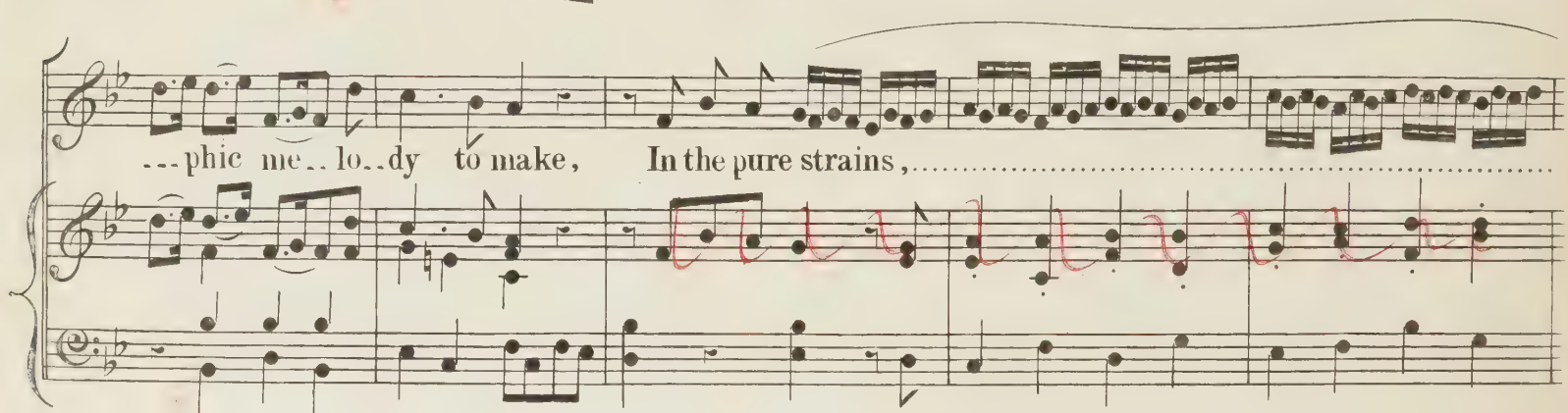
des...cant run, And spright...

ly voice sweet des...cant run, Se...

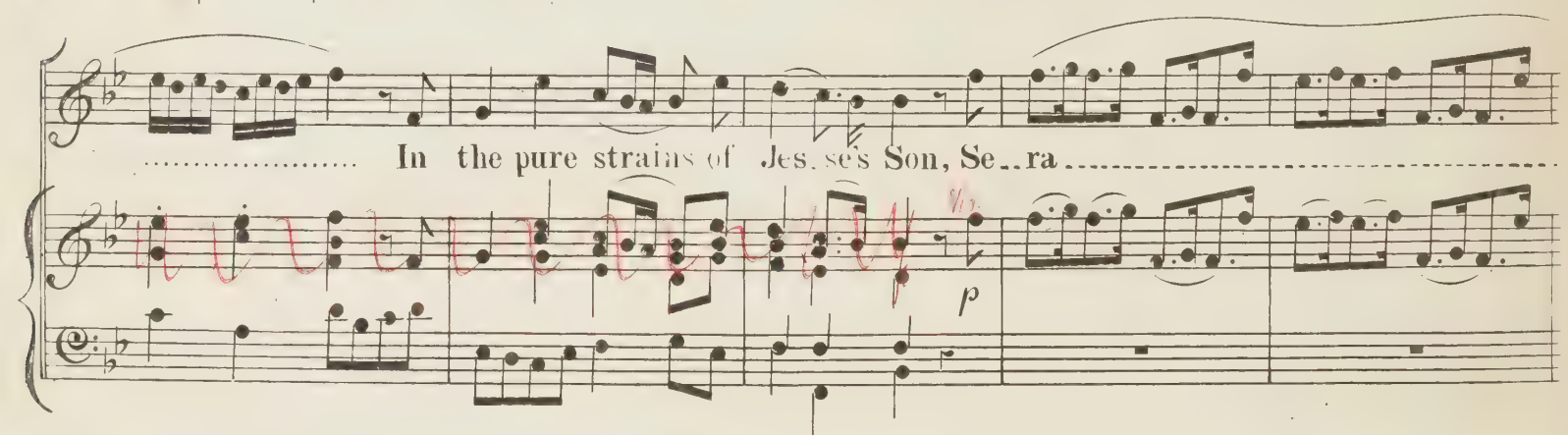


ra...phic me...lo...dy to make, In the pure strains of Jes. se's Son, Se...ra

p

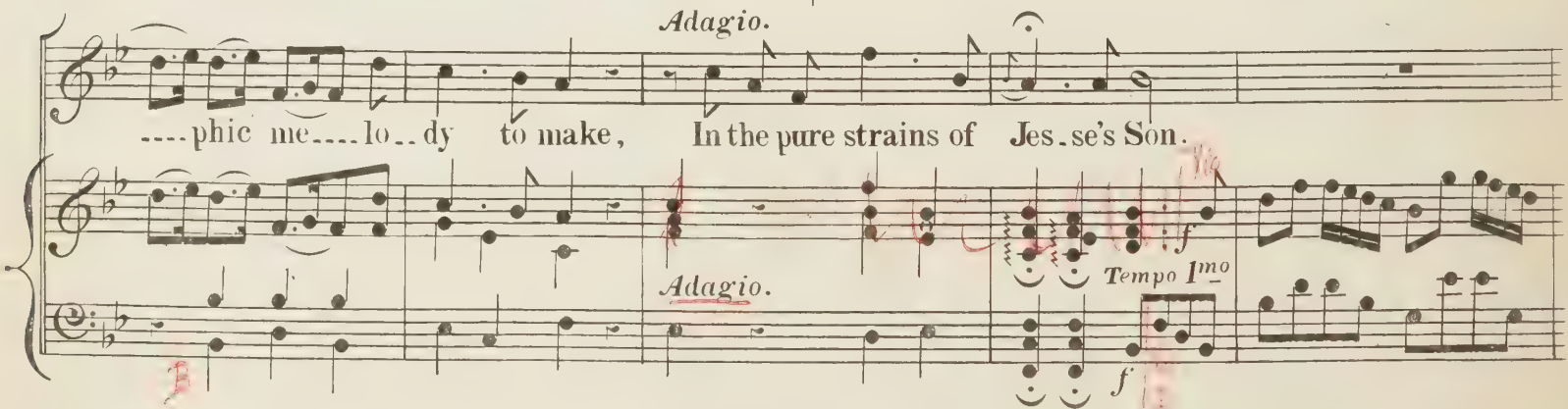


...phic me...lo...dy to make, In the pure strains,



In the pure strains of Jes. se's Son, Se...ra

p



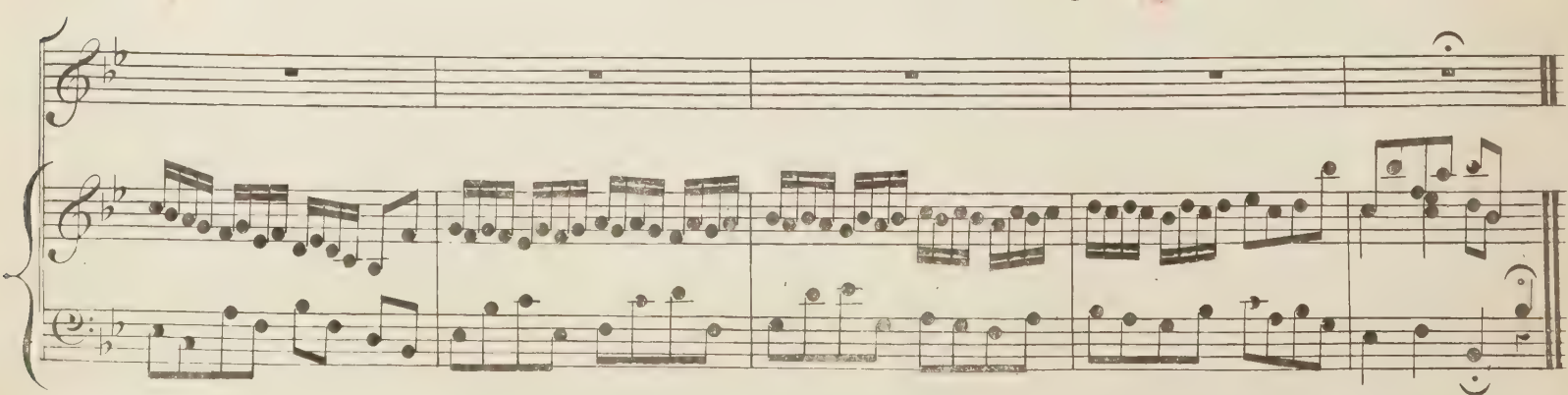
Adagio.

...phic me...lo...dy to make, In the pure strains of Jes. se's Son.

Adagio.

Tempo Imo

f



No 57.

Recit. — "FROM CAPHARSALAMA."

RECIT. ISRAELITISH MESSENGER.

VOICE.

From Caphar.. salama, on eagle wings I fly, With tidings of impetuous

RECIT.

ACCOMP:

Sves.

joy! Come Ly..sias, with his host array'd in coat of mail; their mas..sy

shields Of gold and brass flash'd lightning o'er the fields; While the huge tow'r..back'd E. lephant dis..

..play'd A hor..rid front: but Ju..das, undismay'd, Met, fought, and

vanquish'd all the rage-ful train, Yet more; Ni-ca-nor

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics 'vanquish'd all the rage-ful train, Yet more; Ni-ca-nor'. The piano accompaniment consists of chords and moving lines in both hands.

lies with thousands slain; The blasphemous Ni-ca-nor, who de-fied the living God, and

The second system continues the musical score. The vocal line contains the lyrics 'lies with thousands slain; The blasphemous Ni-ca-nor, who de-fied the living God, and'. The piano accompaniment continues with similar harmonic and melodic patterns.

in his wanton pride A public monument ordain'd Of victories yet ungain'd.

The third system of the musical score. The vocal line contains the lyrics 'in his wanton pride A public monument ordain'd Of victories yet ungain'd.'. The piano accompaniment continues with chords and moving lines in both hands.

But lo! The conqueror comes: and on his spear, To dis-si-pate all fear, He

The fourth system of the musical score. The vocal line contains the lyrics 'But lo! The conqueror comes: and on his spear, To dis-si-pate all fear, He'. The piano accompaniment continues with chords and moving lines in both hands.

bears the vaunter's head and hand, That threaten'd de-so-lation to the land.

The fifth and final system of the musical score on this page. The vocal line contains the lyrics 'bears the vaunter's head and hand, That threaten'd de-so-lation to the land.'. The piano accompaniment concludes with a final chord in both hands.

N^o 59.

Chorus. — "SEE, THE CONQU'RING HERO COMES."

Chord on
Organ1st SOPRANO.2nd SOPRANO.

ALTO.

ACCOMP.

CHORUS OF YOUTHS.*

See, the conqu'ring he.....ro comes, Sound the trumpets, beat... the drums;

See, the conqu'ring he.....ro comes, Sound the trumpets, beat the drums;

See, the conqu'ring he.....ro comes, Sound the trumpets, beat... the drums;

mp Org: Solo

SOLO Horns.

mf

Sports pre..pare... the lau...rel bring, Songs of triumph to..... him sing.

Sports pre..pare... the lau...rel bring, Songs of triumph to..... him sing.

Sports pre..pare... the lau...rel bring, Songs of triumph to..... him sing.

Sports pre..pare, the lau.....rel bring, Songs.... of triumph to..... him sing.

Sports pre..pare, the lau.....rel bring, Songs.... of triumph to.... him sing.

Sports pre..pare, the lau.....rel bring, Songs of triumph to... him sing.

mf

* Generally sung as a Trio.

DUETT, OR CHORUS OF VIRGINS.

1st SOPRANO.
See the God-like youth..... ad...vance, Breathe the flutes, and

2nd SOPRANO.
See the God-like youth..... ad...vance, Breathe the flutes, and

Flutes.
lead..... the dance; Myr.....tle wreaths and ro.....ses twine, To

deck..... the he..ro's brow..... di...vine; Myr....tle wreaths and

ro.....ses twine, To deck..... the he..ro's brow..... di...vine.

ro.....ses twine, To deck..... the he..ro's brow di...vine.

Side Drum
By

Go on to CHORUS.

* If available

FULL CHORUS.

SOPRANO.

ALTO.

TENOR.

BASS.

See the conqu'ring he...ro comes, Sound the trumpets, beat the drums;

See the conqu'ring he...ro comes, Sound the trumpets, beat the drums;

See the conqu'ring he...ro comes, Sound the trumpets, beat the drums;

See the conqu'ring he...ro comes, Sound the trumpets, beat...the drums;

FULL CHORUS.

ACCOMP.

Sports...pre- pare, the lau...rel bring, Songs...of triumph to.....him sing.

Sports...pre- pare, the lau...rel bring, Songs...of triumph to.....him sing.

Sports pre- pare, the lau...rel bring, Songs of triumph to.....him sing.

Sports pre- pare, the lau...rel bring, Songs of triumph to.....him sing.

See the conqu'ring he...ro comes, Sound...the trumpets, beat the drums.

See the conqu'ring he...ro comes, Sound the trumpets, beat the drums.

See the conqu'ring he...ro comes, Sound the trumpets, beat the drums.

See the conqu'ring he...ro comes, Sound...the trumpets, beat...the drums.

First { 1st time piano
part { 2nd " forte

150

Nº 59. *Styngs*
Wood, 4 Hor,

March.

Allegro. *f* *lr* *lr* *lr*

2nd time p. *f* *lr* *lr*

cres. *f*

N^o 60.

Solo & Chorus. — "SING UNTO GOD."

SOPRANO.

ALTO.

TENOR,
(see lower.)

BASS.

ACCOMP.

*Allegro.**Allegro.**Allegro.**Allegro.**Allegro.**f Allegro.*

8ves.

SOLO.

Sing unto God, and high affections raise, To

crown this conquest with unmeasur'd praise, with un-

mea... sur'd praise. SOLO.

Sing un..to God, and high af..fections raise, To crown this conquest with

unmeasur'd praise, with un.. mea... sur'd praise,

CHORUS.

Sing un..to God, and high af..fections raise, To crown this conquest with

CHORUS.

Sing un..to God, and high af..fections raise, To crown this conquest with

CHORUS.

Sing un..to God, and high af..fections raise, To crown this conquest with

CHORUS.

ff

un-measur'd praise, with un-measur'd, with unmeasur'd praise, with
 unmeasur'd praise, with un-measur'd, with unmeasur'd praise, with
 un-measur'd praise, with un-measur'd, with unmeasur'd praise, with
 unmeasur'd praise, with

8ves.

Sing un-to God, and
 To crown, To crown, To crown,

un-measur'd praise, with un-measur'd praise.

high affections raise, To crown this conquest with unmeasur'd praise, with
 To crown, To crown this conquest, To crown this conquest with
 crown this conquest, To crown this conquest, this

with un - mea - sur'd praise,
 un - mea - sur'd praise,
 conquest, To crown this conquest with un - mea - sur'd praise,
 O! Sing,

Sing unto God, Sing un - to God, sing un - to God, and high affections raise,
 ... Sing unto God, Sing un - to God, ... sing un - to God, and
 ... Sing unto God, Sing un - to God, sing un - to God, sing un - to God, and
 Sing unto God, Sing un - to God, and high affections raise, and high affections raise,
 ff
 PED. Sves.

To crown, to crown, ... to crown, ... To
 high affections raise, To crown this conquest To
 high affections raise, To crown this conquest, to crown this conquest,
 To crown this conquest, to crown this conquest with unmeasur'd praise.
 8ves.

crown this conquest with unmeasur'd praise,
 crown,..... To crown this conquest with unmeasur'd praise, To crown,
 To crown, To crown, To crown this conquest with unmeasur'd praise,
 To crown..... this conquest with unmeasur'd, with unmeasur'd praise, To

To crown this conquest, this conquest, with unmeasur'd praise.
 To crown, To crown this conquest, this conquest, with unmeasur'd praise.
 To crown, To crown this conquest, this conquest, with unmeasur'd praise.
 crown, To crown, To crown, To crown this conquest, this conquest, with unmeasur'd praise.

Sing unto God, Sing unto God, and high affections raise, and high affections raise, To crown,
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, To

ff
 PED. PED.

Handel's "Judas Maccabaeus" (No. 10) features a vocal ensemble and piano accompaniment. The score is written in G major and 2/4 time. The lyrics are: "To crown, To crown, To crown this conquest with unmeasur'd praise, crown, To crown, To crown this conquest with unmeasur'd praise, crown, To crown, To crown this conquest with unmeasur'd praise, crown, To crown, To crown this conquest with unmeasur'd praise, To crown, To crown, with unmeasur'd praise, To crown, with unmeasur'd praise, To crown, this conquest with unmeasur'd praise, this conquest with unmeasur'd praise, this conquest with unmeasur'd praise, this conquest with unmeasur'd praise." The piano part provides a rhythmic and harmonic foundation for the vocal lines.

To crown, To crown, To crown this conquest with unmeasur'd praise, crown, To crown, To crown this conquest with unmeasur'd praise, crown, To crown, To crown this conquest with unmeasur'd praise, crown, To crown, To crown this conquest with unmeasur'd praise, To crown, To crown, with unmeasur'd praise, To crown, with unmeasur'd praise, To crown, this conquest with unmeasur'd praise, this conquest with unmeasur'd praise, this conquest with unmeasur'd praise, this conquest with unmeasur'd praise.

8ves.

PEO.

N^o 61

Recit. — "SWEET FLOW THE STRAINS."

RECIT. JUDAS MACCABÆUS.

TENOR
VOICE.

Sweet flow the strains that strike my feasted ear, Angels might stoop from heav'n to

RECIT.

ACCOMP.

p
Ses.

hear The comely song we sing, To Israel's Lord and King. But pause awhile; due

obsequies prepare To those who bravely fell in war: To E. le... azar special tribute

pay; Through slaughter'd troops he cut his way, To the distinguish'd elephant, and whelm'd be..

neath The deep-stabb'd monster, Triumph'd in a glorious death.

Air. — "WITH HONOUR LET DESERT BE CROWN'D."

TENOR
VOICE.

ACCOMP:

JUDAS MACCABÆUS.

With

Voice.

honour let desert be crown'd:

The trumpet ne'er in vain shall sound,

The
SOLO
Trumpet

trumpet ne'er in vain shall sound, The trumpet ne'er in vain shall sound,

With

honour let de.sert be crown'd,

With

honour let desert be crown'd: The trumpet ne'er in vain shall sound, The trumpet ne'er in vain shall sound;

SOLO.

But all at.ten.tive to alarms, But

mf *Full* *p*

all at.ten.tive to alarms, The willing nations fly to arms, to

arms, to arms. And conquering or conquer'd, And conquering or conquer'd, claim....

Solo

the prize, And conquering or con... quer'd, claim the prize,

mf *Full*

Of hap...py earth, or far more happy skies. *Full*

And conquering or conquer'd claim, ... and claim the prize, Of

hap.....py earth, or far more hap.py skies, and claim the prize of

hap.....py earth, or far more hap.....py skies. *f*

N^o 63.

Recit. — "PEACE TO MY COUNTRYMEN."

RECIT. EUPOLEMUS.

BASS VOICE.

Peace to my countrymen; Peace! and Liber.ty! From the great senate

RECIT.

ACCOMP:

p

of im.pe.ri.al Rome, With a firm league of a.mi.ty, I come. Rome,

whate'er nation dare insult us more, Will rouse in our de..fence her vet'ran pow'r; And

stretch her vengeful arm by land or sea, "To curb the proud, And set the injur'd free."

Chorus. — "TO OUR GREAT GOD."

[illegible]

our great God be all the ho-nour giv'n, To our great God be all the honour.

our great God be all the ho-nour giv'n, To our great God be all the honour.

our great God be all the ho-nour giv'n, To our great God be all the honour.

To our great

all the ho..nour giv'n, To our great God be all the ho..nour, all the ho..nour

all the ho..nour giv'n, To our great God be all the honour giv'n, be all the honour

all the honour giv'n, To our great God be all the ho..nour, all the ho..nour

God, To our great God be all the ho..nour giv'n, be all the honour

giv'n, To our great God be all the ho..nour, all.....

giv'n, To our great God be all the ho..nour giv'n, be all, be

giv'n, To our great God be all, be

all the ho..nour giv'n, *Al. 2* That grate.....

all the ho..nour giv'n, That grate..... ful hearts can send..... from earth..... to heav'n, That

all the ho..nour giv'n, That grate..... ful hearts can send, can

all the ho..nour giv'n,

Gives.

God be ho-nour giv'n, To our great God be all,..... be all the honour giv'n, That
 our great God be all the ho-nour giv'n, To our great God be all the honour giv'n, That
 our great God be all the ho-nour giv'n, To our great God be all the honour giv'n, That
 To our great God be all, be all the honour giv'n, That
 grate-ful hearts can send from earth to heav'n, That grate-ful hearts can send.... from
 grate-ful hearts can send from earth to heav'n, That grateful hearts can send.... from
 grate-ful hearts can send from earth to heav'n, That grateful hearts can send.... from
 grate-ful hearts can send from earth to heav'n, That grateful hearts can send.... from
 earth.... to heav'n, can send from earth to heav'n.
 earth to heav'n, can send from earth to heav'n.
 earth.... to heav'n, can send from earth to heav'n.
 earth.... to heav'n, can send from earth to heav'n.

N^o 65.

Recit. — "AGAIN TO EARTH LET GRATITUDE DESCEND."

RECIT.: ISRAELITISH WOMAN.

VOICE.

Again to earth let gratitude descend. Praiseworthy is our hero and our

ACCOMP:

RECIT:

friend: Come, then my daughters, choicest art bestow, To weave a

chap..let for the victors brow; And in your songs for e..ver be con.

fess'd The va..lour that pre-serv'd, the pow'r that bless'd. Bless'd you with

hours, that scatter as they fly, Soft, quiet, gentle Love, and boundless Joy.

N^o 66.

Duet. — "O LOVELY PEACE."*

Allegro.

1st VOICE.

2nd VOICE.

Allegro.

ACCOMP: *mp*

O love-ly Peace, with Plenty crown'd,

Flute. *p*

O lovely, lovely Peace, Come, spread thy blessings, thy blessings all around:

O lovely Peace, with

Plenty crown'd, O love ly, lovely Peace, Come, spread thy blessings, thy blessings all around;

* In Handel's Score there is no direction for the *kind* of voices that are to sing this Duet; but it is generally performed by two Treble voices.

O lovely, lovely Peace, O..... lovely Peace, O lovely, lovely Peace,

O..... O lovely, lovely Peace, O..... lovely Peace, *Full*

mf

Let fleecy flocks the hills adorn,..... And valleyssmilewith wa - vy corn,

Let fleecy flocks the hills adorn,..... And valleyssmilewith wa - vy corn,

p *mf*

Let fleecy flocks the hills adorn, And valleyssmile...

And valleyssmilewith wa - vycorn, And valleyssmile...

hr *p*

with wa - vy corn, And smile..... with wa - vy corn, with

..... with wa - vy corn, And smile.....

p

wa...vy corn, with wa...vy corn, with wa...vy corn,
with wa...vy corn, with wa...vy corn, with wa...vy corn,

corn, Let fleecy flocks the hills a...dorn,.... the
with wa...vy corn, Let fleecy flocks the hills adorn, the

mf *p*

Adagio. hills..... a dorn, And smile..... with wa...vy corn.
hills..... a dorn, And smile..... with wa...vy corn.

Adagio. *mf* *p* *Tempo 1º*

(Voices alone.)

Fine.

mf *Fine.*

[illegible]

Handwritten musical score for Handel's "Judas Maccabaeus." The score is written on five systems of staves, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line.

System 1:

Vocal: cheer.....ful morn, nor o.....ther

Piano: cheer.....ful morn, nor o.....ther sound

System 2:

Vocal: sound But Nature's song.....sters, Nature's

Piano: But Nature's song.....sters, Nature's

System 3:

Vocal: song.....sters wake the cheerful morn, But Nature's songsters wake the

Piano: song.....sters wake the cheer-ful morn, But Nature's

System 4:

Vocal: cheer.....ful, wake the cheer.....ful morn. *Da Capo.*

Piano: songsters wake the cheer.....ful, wake the cheer..ful morn. *Da Capo.*

N^o 67.

Air. — "REJOICE, O JUDAH."

*Andante Allegro.*BASS
VOICE.*Andante Allegro.*

ACCOMP:

f

Re...joice, O Ju-dah, and in

p

songs di vine, With Che ru bim and Se ra phim, har mo nious join. Re...

joyce, O Judah, Re joyce, Re joyce, O

Judah, Rejoyce, and in songs di vine, With Che ru bim and Se ra phim, har...

mo nious join, and in songs di vine har mo nious join. Re...

joyce, O Judah, Re joyce, O Judah, Re...

Handwritten musical score for Handel's "Judas Maccabees". The score is written on six systems of staves, each with a vocal line and a piano accompaniment. The lyrics are: "Rejoice, Rejoice, With Cherubim and Seraphim, harmonious join, in songs divine, With Cherubim and Seraphim, harmonious, harmonious join." The piano accompaniment features complex chordal textures and arpeggiated figures. The score is marked with a "p" (piano) dynamic.

Rejoice, Rejoice, With Cherubim and Seraphim,

har...mo...nious join, in

songs di...vine, With Cherubim and Seraphim, har..

mo...nious, har...mo...nious join.

N^o 68.

Chorus. — "HALLELUJAH, AMEN."

CHORUS. *Allegro.*

SOPRANO.

CHORUS. *Allegro.*

ALTO.

CHORUS. *Allegro.*

TENOR.

CHORUS. *Allegro.*

BASS.

Hal...le...lu.jah, Amen, Amen, Hal.le. lu.jah, A...men.

CHORUS. *Allegro.*

ACCOMP.

8ves.

8ves.

8ves.

le... lu... jah, Hal... le... lu... jah, A... men, A... men, Hal... le... lu... jah, A...

A... men, Hal... le... lu... jah, A... men,

Hal... le... lu... jah, A... men, A... men, Hal... le... lu... jah, A...

A... men, Hal... le... lu... jah, A... men.

8ves.

men. O Ju... dah, re... joice, re... joice, Re... joice, O

O Ju... dah, re... joice, re... joice, re... joice, Re... joice, O

men. O Ju... dah, re... joice, re... joice, Re... joice, O

O Ju... dah, re... joice, re... joice, Re... joice, O

ff

Ju... dah, in songs di... vine, With Che... ru... bim and Se... ra... phim har... mo... nious

Ju... dah, in songs di... vine, With Che... ru... bim and Se... ra... phim har... mo... nious

Ju... dah, in songs di... vine, With Che... ru... bim and Se... ra... phim har... mo... nious

Ju... dah, in songs di... vine,

vine, har... mo... nious join. Hal... le... lu... jah, A. men,

vine, har... mo... nious join. Hal... le... lu... jah, A. men,

vine, har... mo... nious join. Hal... le... lu... jah, A. men,

vine, har... mo... nious join. Hal... le... lu... jah, A. men,

8ves.

Amen, Halle - lujah, A... men. A... men.

Amen, Halle - lujah, A... men. A... men.

Amen, Halle - lujah, A... men. A... men.

Amen, Halle - lujah, A... men. A... men.

Adagio.

A... men, *Adagio.* Hal... le... lu... jah, A... men.

A... men, *Adagio.* Hal... le... lu... jah, A... men.

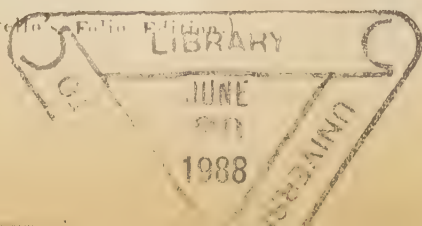
A... men, *Adagio.* Hal... le... lu... jah, A... men.

A... men, Hal... le... lu... jah, A... men.

Adagio.

PED.

End.



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